

# *The* **Hymn**

Volume 66 No. 4  
Fall 2015

**A Journal of  
Congregational Song**



The Hymn

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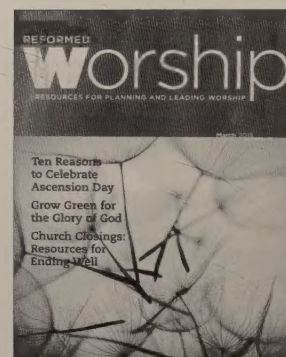
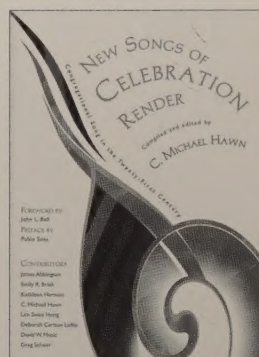
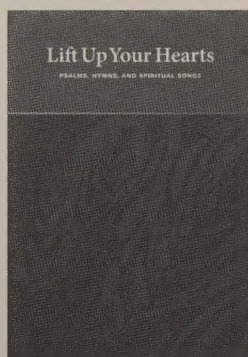
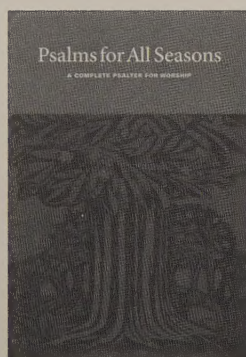
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# The Hymn

Volume 66 No. 4  
Fall 2015

## A Journal of Congregational Song



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Cover photo: Brian Hehn, the first Director of The Center for Congregational  
Song; taken by Glen Richardson, the day of the announcement, 14 July 2015.



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# EDITOR'S NOTES

As Deb Loftis notes, The Hymn Society has been busy, beginning with our conference in New Orleans. References for the de la Torre plenary and a bibliography from John Baron are noted in the Conference Report. The addresses from Carlton (Sam) Young, FHS, and Roy Belfield will appear in 2016. As usual, the Editorial Advisory Board has written about the Annual Conference; our thanks to them for that and for their year-round work. Many thanks to Glen Richardson for sharing pictures from the conference so that they might appear in this issue. Thanks to Deb Loftis for the photographs from Cambridge and Jennie Pate's sketch and to Jacque Jones and Deb for additions to the conference report that I wrote (see pp. 9-10).

One feature article focuses on an important piece of colonial U. S. hymnic history; many recent discoveries are available now with more library resources online. The other feature article is from our Emerging Scholar competition held in New Orleans this summer; congratulations to Ajeng Chrissaningrum for her winning article. With this issue we have the final columns for the year from Mary Nelson Keithahn (Hymn Interpretation) and Jim Clemens (Hymn Performance). I give thanks for their fine contributions and timely submissions through 2015.

What hymnic research or teaching are you doing that ought to be written up and shared with The Society? What sectionals have you seen at our Annual Conferences that ought to be shared with those who didn't travel to the conference or who went to a different sectional? What question about a particular song or composer or author or practice intrigues you? Think about it, research it, and send it in to our peer-review process. Or send me names of persons I ought to contact or topics you would like to see written about. As we move toward the opening of the Center for Congregational Song, let's be sure *The Hymn* as a strong partner in that work!



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THE HYMN is a peer-reviewed journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, THE HYMN reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles. Opinions expressed in THE HYMN are not necessarily those of the Editor or of The Hymn Society.

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# FROM THE EXECUTIVE DIRECTOR

---

The Hymn Society has been *busy* following our conference in New Orleans this summer!

## *International Joint Conference in Hymnology*

Every six years, The Hymn Society in the United States and Canada (HSUSC), The Hymn Society of Great Britain and Ireland (HSGBI), and the Internationale Arbeitsgemeinschaft für Hymnologie (IAH) hold a joint hymn conference. During the last week of July, HSGBI hosted the event at Robinson College, Cambridge University, in England. Each Society sends three lecturers and leads an evening hymn festival. Our lecturers were Kenneth Hull, Geoffrey Moore, and Robin Knowles Wallace. Jan Kraybill led our hymn festival, assisted by the others in the delegation. Additionally, Geoffrey led us in Morning Prayer on the first full day of the conference. We were confident that each of our representatives would do an admirable job with their assignments – and we were not disappointed!! In fact, I was extraordinarily proud of the excellence each brought to the task. I was also delighted to see about forty of our HSUSC members in attendance! After the sweltering heat of New Orleans, we enjoyed cool, and somewhat damp, temperatures in the mid-60's.

## *The Center for Congregational Song*

On September 1, we welcomed Brian Hehn officially to The Hymn Society staff, and he has jumped right into his work as Director for The Center. During the first week of September Brian and I worked in Richmond on orienting him to the general office operations and we spent much time talking together about goals, priorities, and strategies for The Center for Congregational Song. Now back in Dallas, Brian is fleshing out the skeleton we constructed and will present to the Executive Committee this fall his plan for opening The Center. There are many moving parts to this new undertaking and so we want to ensure that we've done careful planning to have the best "debut" possible.

Brian is also busy with a number of very practical projects: future annual conference site visits, regional events, and website additions. He's also been active in reaching out to individuals and organizations with whom we can partner in our resourcing such as the Ambassador Program and the Pastors Conference. Brian is assuming responsibilities for guiding our annual conferences now so if you have questions or suggestions related to the conference, please contact him. He will be working with Courtney Murtaugh, of CBM Meetings, to make sure our conferences continue to be stellar experiences in congregational song each year. Plan now to join us in Redlands, California, next summer!

## *Hymns in Times of Crisis*

One of the projects of The Hymn Society during 2015 has been the compilation of "Hymns in Times of Crisis." In the past when tragedy has struck or crises have arisen, we have scrambled to write new texts or find appropriate hymns to help individuals and congregations work through the situation. This project developed out of our sense that we should be prepared in advance so that appropriate hymns would be available to those who need them without delay. A task group was assembled to collect hymns that would serve this need. John Anibrose served as project coordinator. Others who served were Rebecca Abbott, Lisa Hancock, Marilyn Haskel, Richard Leach, John Thornburg, and Adam Tice. When we invited Hymn Society members to make suggestions about appropriate hymns to include, the response was gratifying, if a little overwhelming. Clearly our members saw the need for such a resource. The task group worked over a period of several months carefully assessing each text and choosing the ones that best fit the project parameters. A future step will be establishing a way to continue assessing the collection and adding new hymns as needed.

Now that project is nearing completion; we are in the final stage of collecting the copyright permissions. Scott Shorney and Sue Gilbert of Hope Publishing Company are working out agreements with all the copyright holders to provide free access to any hymns needed in times of crisis or tragedy for a period of two months and for any remembrance service held within one year. The collection will be available on our website. Brian has created a basic registration webform for individuals to use to download the collection. The webform will allow us to track the usage and to follow up with users for their feedback. This will be important to us in our continuing assessment of the collection and will also serve as an outreach to people who are introduced to The Society through the collection.

This new resource, which will be available before the end of 2015, is just one example of the important shift in our thinking within The Hymn Society. Instead of an organization that serves primarily its own members, we are turning outward to become a community that offers resources for the needs of the whole church.



## Regional Events

One of the goals of our campaign to establish The Center for Congregational Song is to provide Hymn Society-sponsored events in various parts of North America to meet congregational song needs at a community level. The desire for such gatherings, in addition to our annual conference, is one of the ideas that emerged out of our year of dreaming in 2012. Take a look at "Events" on our website; there are gatherings planned for the San Francisco area; Boston; Grand Rapids, Michigan; Brooklyn, New York; and Washington, DC. Other events in Richmond, Virginia; Denver; and Dallas are in early planning stages. Perhaps one of these events will be in your area. If not, let us know what would be helpful in your community.

I continue to be amazed and humbled by the energy, commitment, and expertise being dedicated to these and other projects. We have become what John Thornburg called us to be: a community of generous donors. Now, that generosity is extending outward into the broader community of all those who work to promote, encourage, and enliven congregational song. Thanks be to God!



Looking forward –

DEBORAH CARLTON LOFTIS



## *Make an Enduring Gift to Congregational Song*



As you decide how you will support *Lifting Hearts, Joining Hands, Raising Voices*, the Society's financial development campaign, consider a legacy gift.

A gift through your estate could provide permanent endowment support for the living tradition of congregational song.

Those who include The Hymn Society in their wills and estate plans become members of the George H. Shorney Legacy Circle. The name of this group honors our distinguished member, Fellow, copyright agent, and publisher, who faithfully supported the Society and generously provided for its continuing work through a legacy gift. Members of the George H. Shorney Legacy Circle will be recognized at the annual conference this summer.

**For further information about a legacy gift or any aspect of the campaign, contact Deborah Carlton Loftis, Executive Director: [deb@thehymnsociety.org](mailto:deb@thehymnsociety.org)**

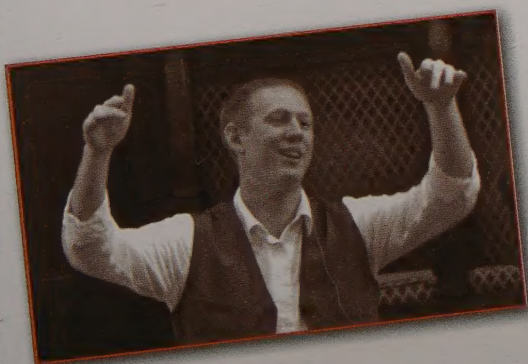


# FROM THE CENTER

What are you doing in the Fall of 2017? I know what I'll be doing...launching The Center for Congregational Song! I don't know exact dates for that event yet, and I don't know who's going to be there, but I do know this: when The Center for Congregational Song launches, we will have witnessed a monumental moment in the life of The Hymn Society. Over the past few months, I have been meeting many new people who have seen the excitement and enthusiasm coming from The Hymn Society and have contacted me to express interest in our mission, what The Center for Congregational Song could be, and how they can help. That energy and enthusiasm confirms the work that we've begun and sustains my excitement for the future.

Many of you have asked how you can help. Below are some ways that you can be helpful to me and the ever-increasing work of The Center for Congregational Song:

1. Do you know someone who is not a member of The Hymn Society but is passionate about congregational singing and/or doing great work in that field? I want to know that person. If you e-mail me with his or her name and number/e-mail, I will reach out to begin a conversation about their work, our work, and how we can help each other.
2. Are you trying something new that you are excited about? I want to know about it. A large part of The Center for Congregational Song is going to be making great resources and ideas easily available to people. If you're doing something new and exciting, I want to share it with others so their congregations can benefit from your creativity.
3. Do you write a blog about congregational singing? Have you created or do you know of any great online resources about congregational singing? I want to know about them so that The Center for Congregational Song can pull everything together into a centralized resource that is the go-to place for questions on congregational song.
4. Do you have connections to any clergy groups that would be interested in learning how to lead song better? I am looking for places to provide a two-day workshop designed for clergy who are in positions where they are the only staff member. Giving those pastors basic skills in song-leading and hymnology can make a huge difference in the singing life of small congregations.
5. Do you have connections to undergraduate universities with strong music programs but no sacred music? I am looking for places to bring the Ambassadors Program. This is a one-day workshop, provided free of charge to students, where some of our younger Hymn Society members teach the students some basic skills on how to be a church musician. A free one-year membership to The Hymn Society is included for all participating students. We have already brought the program to schools public and private, large and small.
6. Keep telling people about the great work of The Hymn Society. Share with them our belief that congregational song is transformative, which is why we do everything we can to promote, encourage, and enliven it across the United States and Canada.
7. Finally, go to Redlands! Whether you've been coming to Hymn Society conferences for forty years or one year, we will not be complete without you. Your voice, your ideas, and your friendship make The Hymn Society the great organization that it is. If you can't make it, send someone else to experience our family and join the fold. Then we'll see you in Canada in 2017!



BRIAN HEHN

Director, The Center for Congregational Song

[Brian@thehymnsociety.org](mailto:Brian@thehymnsociety.org)



# RESEARCH DIRECTOR'S REPORT

LIM SWEE HONG

In the hymnology course I teach at Emmanuel College, I have the opportunity of inviting guest presenters to share their expertise and knowledge with the students. During a recent occasion, Lydia Pedersen, member of the Southern Ontario Chapter of The Hymn Society, asked the class, "What is the difference between a hymn and a song?" Naturally there was a moment of silence. Some students opined that one was a subset of the other, others said there was no difference since they consist of both words and music, that they can be either doxological or introspective in nature. Still there were others who said they were different but could not really articulate why they are different. "Is it because one speaks of God and the other about human stuff?" or "Hymns are composed by Christians and songs are not?"

Indeed Lydia's thought-provoking question reinforces and reminds us of the task at hand for The Hymn Society as we move ahead with a new director for The Center for Congregational Song. Indeed members of The Hymn Society might want to know and be prepared to share their definition of the difference between a hymn and a song. Consider for a moment the words of St Paul when he urged his community to sing "psalms, hymns, and spiritual songs" (see Ephesians 5:19 and Colossians 3:16). Frankly speaking, what differentiates one genre from the other? At the same time, in explicitly stating these categories, was there any attempt by Paul to elevate one genre above the other as some have assumed? Or could it be that he was making the point that no matter what sort of music we sing, we are to get the outcome right: that it is to praise God with our whole being. Perhaps now is the time to look at congregational song as a music-making process that is more than just a sonic phenomenon that arises from a person's inspiration or a community's recreational activity but is something that actually has a significant but largely unspoken sociological message that is not necessarily about organized sonic pitches.

Recent ethnomusicological and socio-cultural studies by new scholars such as Joshua Busman (University of North Carolina at Pembroke), Monique Ingalls (Baylor University), Deborah Justice (Syracuse University), and Tanya Riches (Fuller Seminary) have shown that congregational song has the latent power to nurture and reinforce identity of individual and community. My research on the nationalizing of Christianity in China for an academic conference in Toronto this autumn can attest to this unspoken power of music. Indeed the early church father Augustine of Hippo is not too far off to be concerned about the power of music to move people.

Naturally much more can be done to understand this ability of music for shaping lives and communities. So once again, I would like to encourage those who are keenly interested to consider sharing their findings with our community at our next conference in California through the Emerging Scholars Forum. I know I speak for the leadership of our Society when I say that we would like to learn of your findings.

May you have a good autumn filled with many new ideas and much creative work.



Peace,

LIM SWEE HONG (林瑞峰)

Emmanuel College of Victoria University in the University of Toronto  
Canada



## *James Abbington honored as Fellow by The Hymn Society*

James Abbington has been honored by The Hymn Society in the United States and Canada (HSUSC) at its annual conference in New Orleans, Louisiana, from July 12-16, 2015, by being named a Fellow of The Hymn Society. This award, the highest honor given by the organization, was conferred because of Abbington's work as a scholar, editor, and practitioner of church music with a particular emphasis on African-American congregational song.

Born in Gary, West Virginia, Abbington studied at Morehouse College (BA) and the University of Michigan (MMus, DMA). He is currently Associate Professor of Church Music and Worship at Candler School of Theology, Emory University, in Atlanta, Georgia. He is also the Executive Editor of the African American Church Music Series published by GIA Publications (Chicago) and has served as co-director of the annual Hampton University Ministers' and Musicians' Conference since 2000. Prior to his tenure at Emory, he was a professor of music at Morgan State University, Baltimore, Maryland, and Associate Professor of Music and Chair of the Department of Visual and Performing Arts at Shaw University in Raleigh, North Carolina. Abbington has also served as Minister of Music and Church Organist of the Hartford Memorial Baptist Church, Detroit, Michigan, and as national director of music for both the Progressive National Baptist Convention, Inc., and the NAACP.

Abbington has a broad range of research interests, including music and worship in the Christian church, African American sacred folk music, organ, choral music, and ethnomusicology. He is the author of numerous publications, including *Let Mt. Zion Rejoice! Music in the African American Church* (2001), *Readings in African American Church Music and Worship* (2001), *King of Kings: Organ Music of Black Composers, Past and Present* (2008, 2009), and *Let the Church Sing On! Reflections on Black Sacred Music* (2009). He is an associate editor of the *African American Heritage Hymnal* (2001), and compiler/editor of *New Wine in Old Wineskins: A Contemporary Congregational Song Supplement* (2007). Abbington has also made several recordings of African-American sacred music.

Speaking of his friend and colleague, Robert Batastini, FHS, retired vice president and senior editor of GIA Publications, remarked, "In the very DNA of [Abbington] . . . one would find a compelling devotion for the music of the church, and a compelling passion for being an instrument of that song, endless praise for our God."



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## Hymn Contest Announced

Search for a New Hymn or Song

Theme: "Formed in Faith, Shaped by Song"

Occasion: The 2016 Hymn Society Summer Conference:  
"Formed in Faith, Shaped by Song"

As part of The Hymn Society's ongoing commitment to the enrichment of congregational song and in anticipation of the 2016 conference "Formed in Faith, Shaped by Song," the Executive Committee has announced a search for a theologically rich hymn or song that engages the theme of the role of congregational singing in faith formation. The winning entry will be premiered at our 2016 conference in Redlands, California. An effective entry in this hymn search will address how singing as a part of a faith community shapes faith through various stages of life.

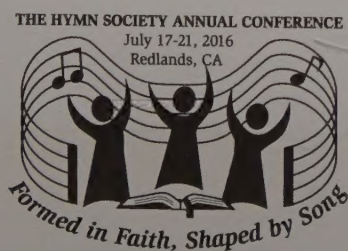
This search continues the series of hymn searches related to various aspects of the life and witness of people of faith made possible by a gift from Hymn Society Life Member Mary Nelson Keithahn.

This is primarily a search for new texts exploring the theme in accessible poetic language. Entries consisting of both words and music will also be considered, whether in a traditional hymnic or a contemporary musical idiom. All texts must be singable, either to existing tunes or to new music provided with the submission. Further details can be found with the entry forms on The Hymn Society website at [www.thehymnsociety.org](http://www.thehymnsociety.org) or may be requested in a printed version by contacting The Hymn Society office.

The prize for the winning entry will be \$500. Because collaboration is strongly encouraged in the creation of entries involving new tunes, it is likely that words and music will be by different persons, and they will share the prize equally. An author or composer may choose to retain copyright. Doing so will not affect that person's designation as winner of the search, but the corresponding portion of the prize money will not be awarded.

All entries are expected to follow the search guidelines and must reach The Hymn Society office by May 15, 2016, in order to be considered. The judges reserve the right not to name a winner if no entry adequately fulfills the criteria of the search.

The winning entry will be sung at the Annual Conference in Redlands, California, July 17-21, 2016, and will be published in the Autumn 2016 issue of THE HYMN.



## New Insights into Olney Hymns

Some fascinating insights into *Olney Hymns* (1779) have recently come to light from John Newton's unpublished diary, revealing what he was doing and thinking when he wrote many of his hymns. The John Newton Project is matching his hymns to dated diary extracts on its website [www.johnnewton.org](http://www.johnnewton.org).

Bishop Timothy Dudley Smith writes: "This painstaking compilation allows us to see some of the *Olney Hymns* set alongside Newton's private journal, sometimes for the very day he wrote them. It offers us new insights into the inspiration of his hymn writing. Topical references—personal or national—are transmitted into timeless prayer and biblical principles. The glory of 'amazing grace' shines the brighter for this juxtaposition of journal and hymns."

Examples include "When Hannah pressed with grief", surely written for Newton's wife as her elderly father lay dying in their home in Olney. Newton wrote: "This morning at five Mr. Catlett received his dismissal from this state of sin and sorrow, and I trust, my Lord, he is now with thee. The news breaking upon my Dear when she awoke . . . had a painful effect." Newton began the following day, Sunday 3 August 1777, "with a heavy heart, for my Dear, whose head was quite ill yesterday, had almost a sleepless night. Thou only knowest how I feel for her."

The hymn they sang that evening was No. 281 (later printed in *Olney Hymns* as Book 1, Hymn 25):

When Hannah, pressed with grief,  
Poured forth her soul in prayer;  
She quickly found relief,  
And left her burden there:  
Like her, in every trying case,  
Let us approach the throne of grace.

Each webpage for these hymns features the first verse in Newton's own handwriting, with a link to the full manuscript hymn. This is followed by the hymn text (checked for several editions during Newton's lifetime) in the left column, opposite diary extracts on the right for the week the hymn was written. More than 150 hymns from Newton's manuscript notebook have now been dated accurately.

To see more examples select the menu "Hymns" at [www.johnnewton.org](http://www.johnnewton.org).

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## *International Conference of Hymn Societies, Cambridge 2015* *“Hymns in Liturgy and Life/Kirchenlieder in Liturgie und Leben”*

Thirty-seven persons from The Hymn Society in the United States and Canada (HSUSC) attended the International Conference of Hymn Societies which met in Cambridge, England, from the 26th of July through the 1st of August. Long-time members may recall when The Hymn Society in the U.S. and Canada hosted the international conference in Halifax, Nova Scotia, in 2003. In-between was a conference in Poland in 2009 which ten of our members attended.

This meeting was hosted by The Hymn Society of Great Britain and Ireland (HSGBI), ably led by their president Ian Sharp, treasurer Michael Garland, secretary Robert Canham and Robert's wife Jenny. Robert and Jenny in particular made the conference run smoothly through their careful attention to details. In addition to our society and The International Fellowship for Research in Hymnology (Internationale Arbeitsgemeinschaft für Hymnologie, known as IAH), we were joined this year by the Cymdeithas Emynnau (The Welsh Hymn Society). The IAH is led by their president Jørgen Kjaergaard of Denmark, vice president David Scott Hamnes of Norway, and secretary Barbara Lange of Germany. The Welsh society is led by Rhidian Griffiths. Our president Jacque Jones spoke along with the other three presidents to welcome us all to the opening banquet which featured John Rutter of Cambridge as speaker.

This year's theme of “Hymns in Liturgy and Life/Kirchenlieder in Liturgie und Leben” wove together worship services, the various speakers, and the hymn festivals. Each day began with an option for liturgical movement, followed by morning worship led on subsequent days by Geoffrey Moore, Elsabé Kloppers of the IAH, Anthony Ruff OSB (a Roman Catholic Mass), E. Wyn James of the Welsh Society, and Janet Wootton of the HSGBI. Communion was also celebrated by Ester Handschin of IAH in the Methodist/Reformed tradition and by Clive Young of the Anglican tradition and HSGBI with Claire Wilson preaching. We felt the presence of HSUSC members who were not with us through singing their hymns during daily worship—Ruth Duck, FHS; Adam M. L. Tice; and Shirley Erena Murray, FHS. It was particularly lovely to sit behind Timothy Dudley-Smith as we sung two of his hymns in the Anglican communion afternoon service. Morning worship and the communion services were held in the Robinson College Chapel on the campus where we stayed with its distinctive stained glass window.

Each of the larger societies was represented by three plenary speakers, with the Welsh Society also providing one. The papers will be published in the Proceedings of the IAH. Speakers and their titles were:

Rowan Williams (HSGBI)—Hymns, Songs, Poems: Is There a Difference?

[Editor's Note: Already published in *The Bulletin of The Hymn Society of Great Britain and Ireland* (Fall 2015).]

Britta Martini (IAH)—Hymns in Liturgy and Life: Tasks, Opportunities and Prospects

Kenneth Hull (HSUSC)—Do We Become What We Sing? Congregational Song and Spiritual Formation

June Boyce-Tillman (HSGBI)—Hidden Wisdom: Hymns in Women's Liturgies and Lives

Rosalind Brown (HSGBI)—Singing Theology: The Contribution of Hymns in the Liturgy

Tapani Innanen (IAH)—The Finnish “Most Beautiful Christmas Songs” Sing-along Events: “In the Minor Tune Land of Melancholy”

Robin Knowles Wallace (HSUSC)—Congregational Singing and Everyday Life: Results of a Survey

Stephan A. Reinke (IAH)—Hymns as Companions: Empirical Insights and Practical Reflections

E. Wyn James (Welsh)—The Longing and the Legacy: Liturgy and Life in the Hymns of William Williams of Patycelyn

Geoffrey C. Moore, OSB (HSUSC)—Hymning the Kingdom: Originating—Resonating—Consummating

The hymn festivals took place in various churches within twelve-to-thirty-minutes' walks from Robinson College. Monday night's festival was planned by David Scott Hamnes with songs from Norway and Australia; Réka Miklós conducted and John



Hymn Festival Leaders





Barnard accompanied, at St Mark's (Church of England), Newnham. On Tuesday evening in the Queens' College Chapel, the HSUSC service on the theme of journey was led and accompanied by Jan Kraybill, assisted by Deborah Loftis, Ken Hull, Geoffrey Moore, and Robin Knowles Wallace. The HSGBI service on Wednesday evening was conducted by Gillian Warson and accompanied by Terence Atkins with narration by Ian Bradley at St Columba's United Reformed Church. Each of the festivals combined hymns old and new and provided moments of inspiration with the wondrous singing.

With the ten plenary addresses, worship, and festivals, we were most often all together, but the schedule did include six choices for sectionals. Andrew Pratt (HSGBI) introduced his new collection; Nancy Graham (HSUSC) repeated her New Orleans sectional on African American spirituals; and Ágnes Watsatka (IAH) spoke of narrative and catechetical hymns. Scotty Gray (HSUSC) introduced his work on the hermeneutics of hymnody; Nicholas Markwell (HSGBI) presented original harmonies for hymn tunes; and Yur-ing Chiang (IAH) studied an anthem by Henry A. Lewis that traveled from Chicago to a Taiwanese hymnal. Martin Tel (HSUSC) introduced *Psalms for All Seasons*; Christine Purcell (HSGBI) gave details about the Pratt Green Collection in Durham University Library; and Kristel Neitsov Mauer (IAH) spoke on "'From Prussia to Rome': The Conversion of Estonian Liturgy." Gordon Taylor (HSGBI) spoke on 150 years of Salvation Army song; Aija-Leena Ranta (IAH) demonstrated what the Evangelical Lutheran Church of Finland has done with medieval hymns in its hymnal; and Joseph Herl and Peter C. Reske (HSUSC) shared their work on the Lutheran Service Book companion using primary sources. Gordon Giles (HSGBI) shared reactions to his article on "I vow to thee, my country"; Ekkehard Popp (IAH) spoke about English influence on German hymns; and Anthony Ruff (HSUSC) explained his approach to editing his monastery's new collection of office hymns. Gracia Grindal (HSUSC) shared her work on *A Treasury of Faith*, hymn texts on Epistle texts in the lectionary and Lionel Li-Xing Hong (IAH) spoke about Chinese Catholic chantbooks and hymns currently housed in Lyon, France.

The conference was held in German and English. Plenary addresses were translated in the months ahead of the conference for persons of the other language, so that they could follow along with printed copy. Sectionals were held in either English or German. Worship and festivals contained not only both primary languages but also Welsh, Finnish, Norwegian and the Sami languages used in Norway, Latin, Xhosa, and a Kenyan language, with occasional options for other languages as well. Sipjke Pesnichek's Polish on our closing hymn sounded lovely in the polyglot of languages around this writer. Anthony Ruff and Ester Handschin provided excellent translations of conference daily announcements and questions and answers following the plenaries.

Cambridge was a wonderful city to hold a conference for those willing and able to travel there. It has been a college town since 1209 and its university is made up of 31 colleges and over 18,000 students. Robinson College, where the majority of participants stayed and where all the plenaries, daily worship, and sectionals were held, was founded in 1979, and was a wonderful setting for our work, meals, conversations, and sleep. Some residents of Robinson had the quintessential Cambridge experience of hearing Shakespeare plays outside their windows in the evening. As we numbered altogether over 160, some people were housed in Westminster College, which also prepared a hymnal exhibition from its Elias Collection of hymnals. On Wednesday afternoon, many participants wandered into town, through various colleges, rode in a punt, or visited the Fitzwilliam Museum. Friday included a trip to the town of Ely and evensong in its marvelous cathedral. On Saturday those still remaining received a tour of Cambridge and visited the exhibition at Westminster College.



Punting on the Cam, Jenny Pate

Short sessions on the Pratt Green Trust and the online Canterbury Dictionary of Hymnology (with J. R. Watson [HSGBI]) along with an organ recital by John Bachelor at Selwyn College Chapel rounded out the program.

Like our Annual Conferences here in the U.S. and Canada, the program itself was only part of the experience, with conversations inspired by the plenaries and sectionals and friendships renewed and begun. From Sunday evening to lunchtime on Saturday for some (others completed their participation on Friday) we sang, learned, worshipped, ate, and sang some more.

Thanks to all who attended, for the plenary speakers and festival planners, for sectional leaders, and the wonderful planning of the HSGBI. Thanks also for the support of the HSUSC for its plenary speakers and organist to attend.

The HSUSC will be planning the next international conference, to be held in 2022. Don't miss it!



## Remembering Michael John Seward

Born: Blackheath, London, 14 May 1932; died, Switzerland, 31 January 2015

Hymn writer, member and a founding director of the Jubilate group from the 1960s to 2001, and chair of Jubilate Hymns Ltd, 1999 to 2001—Michael Seward began his hymn career in the early 1960s working on *Youth Praise 1* and *2* (1966, 1969), and with Norman Warren, music editor, on *Psalm Praise* (1973). Michael Baughen, Bishop of Chester, edited the series. To fit with the outpouring of new translations of the Bible and of liturgies set in modern language, their group of evangelical clergy and musicians collaborated to write hymn texts and psalm paraphrases and to compose hymn tunes and psalm settings. “O Holy Spirit, giver of life”

was among Seward’s earliest hymn texts (1962). One of this author’s own favorites was his “Lord of the cross of shame” written in April 1963 for a Youth Fellowship event. He wrote “Baptised in water” to fill a perceived gap in contemporary baptismal hymns. It is sung with BUNESSAN and published in several North American hymnals.

“Christ triumphant, ever reigning”, written from April to May in 1964, was set in *Youth Praise 1* to CHRIST TRIUMPHANT composed by Michael Baughen. John Barnard composed the tune GUITING POWER for “Christ triumphant” in *Hymns for Today’s Church* (1982). The text, with its two attractive tunes, would become Seward’s best-known hymn:

Christ triumphant, ever reigning,  
Saviour, Master, King!  
Lord of heaven, our lives sustaining,  
hear us as we sing:  
Yours the glory and the crown,  
the high renown, the eternal name.  
*Common Praise* (1999), #398

Seward chaired the text committee for *Hymns for Today’s Church* (1982), a decade-long project of text modernization, “optimistically called invisible mending”, as he would recall later. (*Canterbury Dictionary of Hymnology*, “Jubilate Hymns”, Michael Seward and Emma Turl). “O Trinity, O Trinity, the uncreated one”, was written in 1980 and set to TRINITY by Kenneth W. Coates for *Hymns for Today’s Church* (1982). It is also included in *A New Hymnal for Colleges and Schools* (1992). “Sing glory to God” was written as the theme hymn for the Jubilate hymn collection *Sing Glory* (1999). It was set to TE DEUM, a tune adapted for the text from a melody by French composer Marc-Antoine Charpentier. Other Seward hymns are used extensively in British and American hymn books.

In August 2003, Seward presented a plenary session on “The Jubilate Story: Forty Years of Hymn Writing and Editing” at the International Hymn Conference in Halifax, Nova Scotia. The following year, Dirk van Dissel reviewed Seward’s collection of 75 hymn texts, *Christ Triumphant and other Hymns* (2006), in THE HYMN 58:3 (Summer 2007).

In his biography of Michael Seward for the *Canterbury Dictionary of Hymnology*, Christopher Idle writes that Seward published articles on “popular theology, apologetics and sexual ethics, autobiography, and essays on the church (including the evangelical movement), Bible, prayer and sacraments.” Seward served the Church of England as Radio and Television Officer (1967-72), was a long-time member of the General Synod of the Church of England, served on the Archbishop’s Council on Evangelism (1975-78) and, later, as Canon Residential and Canon Treasurer, St. Paul’s Cathedral, London (1991-2000). While at St. Paul’s he initiated and chaired St. Paul’s Cathedral Millenium Hymn Competition and edited a hymnal supplement for the cathedral—*Sing to the Lord* (2000). A collection of his sermons delivered at St. Paul’s Cathedral was published under the title *These are the Facts* (1997), taken from one of his hymns in *Psalm Praise* (1973); this hymn is also found in the *Psalter Hymnal*. His last edited hymn collection was entitled *Come Celebrate* (2009), an anthology of hymns by twenty contemporary authors.

For more information about Michael Seward’s career and his hymn writing, see Idle’s biographical entry, “Michael Seward”, in *The Canterbury Dictionary of Hymnology* Canterbury Press at <http://www.hymnology.co.uk/m/michael-seward?q=Michael%20Seward>. Several of Seward’s hymns are described in separate entries in the *Dictionary* by Christopher Idle and J. R. Watson.

MARGARET LEASK



# The History of the Boston Appendix and Mather Byles's "Supplement"

BY CHARLES E. BREWER

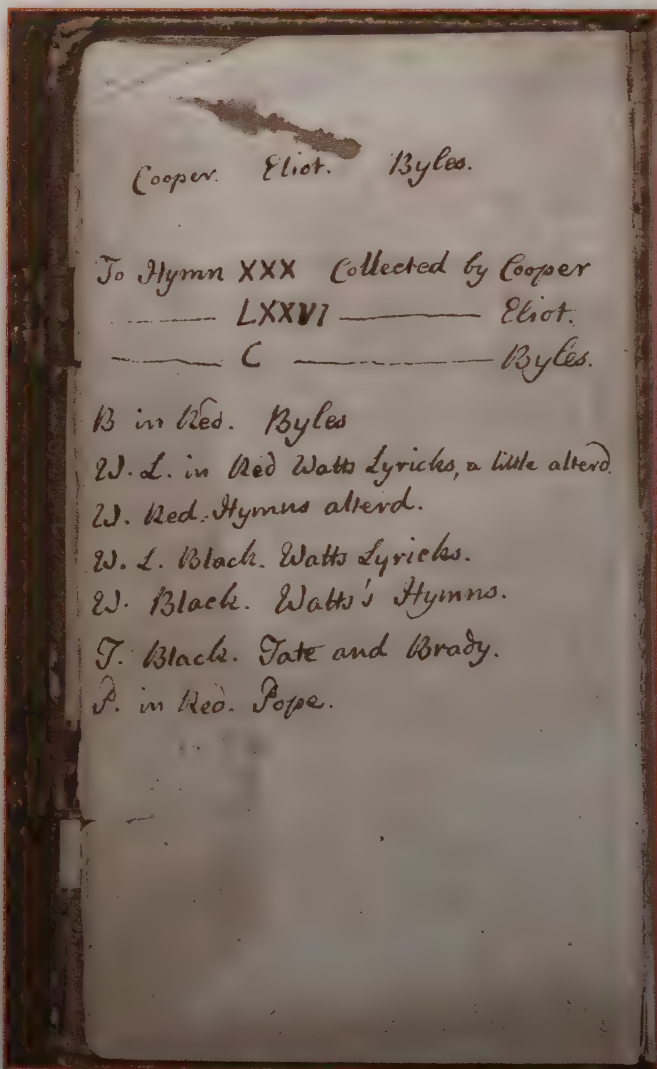
Often found bound with the Boston imprints of Brady and Tate's *New Version of the Psalms* in the later eighteenth century is a collection entitled *The Appendix Containing a Number of Hymns*, consisting of selections from Isaac Watts and others from the supplement to the *New Version*. Throughout the later eighteenth century, this collection was rarely out of print and served generations of Congregational worshipers both before and after the American Revolution.

While previous research has demonstrated that the hymnody and paraphrased Psalms were well known in colonial New England, the introduction of these into public worship was a deeply contested issue until the introduction of the *Appendix*.<sup>1</sup> In earlier scholarship, however, there have been a number of unsubstantiated statements and inaccurate descriptions concerning this *Appendix*, about its compilers, expansion over time, and role in the Congregational worship of Boston. Through a closer examination of selected copies from 1754 to 1807, it is possible now to clarify the people and institutions involved and the bibliographic history of this influential collection.<sup>2</sup>

## 1754: Samuel Cooper and The Brattle Street Church

The source for most modern discussions of the *Appendix* is found in Louis Benson's *The English Hymn*, whose brief description of the genesis of the collection and its development was reasonably accurate but was prone to misinterpretation by later scholars.<sup>3</sup> It is clear that Benson was correct in finding that a significant impetus for the development of a separate collection of hymns to supplement the *New Version* came from the Brattle Street Church in Boston. The beginning of this protracted process is mentioned in a letter dated August 13, 1739, to Isaac Watts, where Benjamin Colman noted his congregation's initial resistance to any change: "The motion in our congregation about using a new version of the Psalms seems over. We found our peace would be endangered, so we keep on as we were. Mr. [William] Cooper has not turned 20 psalms that I hear of."<sup>4</sup>

It would take more than twenty years before the congregation would change its position; the preaching of George Whitefield and Gilbert Tennent in 1740 may have provided a strong impetus for this change. That revival certainly affected the young undergraduates at Harvard, especially a group of about thirty students (including



Byles' copy of the *Appendix*. Used by permission of the Collection of the Massachusetts Historical Society.



future ministers Jonathan Mayhew and Samuel Cooper), as their “Old Light” tutor, Henry Flynt, noted in his diary: “. . . many Schollars appeared to be in great concern about their souls & Eternal State[,] . . . They prayed together, sung Psalms, & discoursed together, 2. or 3 at a time, and read good books. . . .”<sup>5</sup> Even Colman noted the spiritual change at Harvard in a letter to George Whitefield:

. . . at Cambridge the College is a new Creature; the Students full of God, and hope to come out Blessings in their Generations, and how to be so now to each other. Many of them are now we think truly born again, and several of them happy Instruments of Conversion to their Fellows. The Voice of Prayer and Praise fills their Chamber; and the Sincerity, Fervency, and Joy, the Seriousness of their Heart sits visibly on their Faces.<sup>6</sup>

On November 5, 1753, the Brattle Street Church, now led by a young Samuel Cooper, voted to make the change of psalters:

Nov. 5. The Report of the Committee, for the Psalms, was read, and accepted. It was then motioned, that we should now determine what Version to sing: and voted accordingly by a great Majority. The Pastor was then desired to give his Opinion; He proposed the Version of Tate & Brady, with an Addition of Hymns from Dr. Watts and others; to be collected by a Committee, which the Church should appoint for that Purpose. The Brethren by a written Vote agreed to this. There were present 64. Voters For Tate & Brady with an Appendix, 51; for Dr. Watts Psalms, 5; 8 did not vote. The Breth[r]en then chose the Pastor with a Committee of 8 to prepare the Appendix. Viz. Col. Wendell, Mr. D. Greenleaf, Mr. Hancock, Mr. Lowell, Johnson, Bowdoin, Deacon Parker, Wm. Cooper.<sup>7</sup>

It is interesting that while the congregation was willing to introduce hymns, they were not ready to go as far as adopt Dr. Watts’s interpretive psalter. Cotton Mather had earlier noted this New England reticence in a letter to Watts on September 7, 1719:

But while you do so admirably accommodate the songs of the Old Church unto the plainest intentions of Christianity in our days, you will not wonder if some are fond of retaining all the very words of the ancient inspiration, partly because there is a profound sense in every one of them, and every syllable is full of instruction to them who are (which, alas, too few are!) so wise as to observe it; and partly because the spirit of prophecy has therein described unto us the condition of the church, both in our days and in those which are to come, with intimations that carry a vast pleasure and wonder in them.<sup>8</sup>

The *New Version* and *Appendix* were soon published, but previous scholarly discussions never fully clarified its contents. Benson’s source for much of his information was a recollection by Charles Lowell, pastor of the West Church, in a discourse presented in 1820:

It may gratify the curiosity of some to know the history of the hymns usually annexed to Tate and Brady’s Psalms, but which have never been used in this society. In 1754, 30 hymns were annexed, principally from Watts, with a particular view to sacramental occasions. Afterwards, Dr. Andrew Eliot added 43 more; the remainder were added at the “Old Brick.” Dr. Byles annexed some hymns of his own, for the use of the church in Hollis street.<sup>9</sup>

The overall accuracy of Lowell’s description that the first version of the *Appendix* contained 30 hymns can be observed in the first place from evidence found in one copy of the *Appendix*.<sup>10</sup> In 1754, John Draper printed the *New Version of the Psalms of David*; the added *Appendix* has no colophon but the pagination is contiguous with the *New Version*.<sup>11</sup> The original title page gave an appropriate description of its contents, *Appendix, Containing a Number of Hymns, Taken chiefly from Dr. Watts’s Scripture Collection, With a particular View to Sacramental Occasions*. Though the last descriptive phrase about “Sacramental Occasions” is missing in most later editions, it accords with Lowell’s statement that this first collection was made with “a particular view to sacramental occasions.” Also on the title page was a scriptural citation that would appear on each later edition: “And they sung a new Song, &c. Rev. V.9.” In this edition, following Hymn XXX at the bottom of page 344, is the word *Finis*, signifying the conclusion of the print, and this appears to be one of the first editions that was originally printed specifically for the Brattle Street Church. To this copy, someone added Hymns 31-76 from a later edition, beginning with page 27, probably to bring it up to date with later versions. The original Brattle Street selection consisted of twenty-two hymns by Watts (Hymns I-XXII) and eight from Brady and Tate’s *A Supplement to the New Version of Psalms* (Hymns XXIII-XXX). Though another imprint of the *New Version* issued by John Draper in 1754 also includes a copy of the *Appendix* LXXVI with pagination contiguous with the psalter, it is a later addition.<sup>12</sup>

## 1755: Andrew Eliot and the New North Church

According to Lowell, “Afterwards, Dr. Andrew Eliot added forty-three more.” Eliot, pastor of the New North Church (also known as “Fifth Church”), was also leading a congregation that was conflicted between tradition and change and, as Cooper had faced at Brattle Street, there were a series of meetings at New North, beginning on April 14, 1755, and the final resolution to accept Brady and Tate and add an appendix was made on May 27:

A proposal was made at a meeting on the 14th of April 1755, to exchange the New England version of the Psalms, which had always been used in singing, for one more modern. It was opposed at several meetings, and caused much debate before



the church would consent to it. But on the 27th of May, it was voted to exchange; and on counting the votes, there were forty-six for Tate and Brady's version, and eight for that of Dr. Watts. Mr. Peleg Wiswall, the pastor, Elder Parkman, and Deacons Grant and Barrett were chosen to oversee a new edition of those psalms, and to select as many hymns as they may think proper, and from such authors as they may approve, to be added as an appendix. The pastor was the principal agent in this business.<sup>13</sup>

What Lowell misremembered was the exact number of hymns added by Eliot. While the original thirty hymns were retained, Eliot and his committee selected a further forty-six, so that now the *Appendix* included a total of seventy-six hymns.

The earliest edition I have found for *Appendix* LXXVI was printed in 1755 by Benjamin Edes and John Gill for Joshua Winter.<sup>14</sup> The *Appendix* title page lacks the reference to sacramental occasions and is without a colophon, but the page numbering is contiguous with the psalter. On page 302 there is no break between Hymns XXX and XXXI, and following Hymn LXXVI on page 376 is the *Finis* indication and the *Errata*. The first thirty hymns are exactly the same as the 1754 edition. Eliot and his committee made their selection from the Brady and Tate *Supplement* for Hymns XXXI and XXXII, Watts's *Horæ Lyricæ* for Hymns XXXIII and XXXIV, and the remainder came from Watts's *Hymns*.

Apparently, both forms of the *New Version* printed for Edwards and Winter in 1757 also include the *Appendix* LXXVI, printed for "J. Edwards 1757."<sup>15</sup> This version of the *Appendix* is the first with a separate pagination that remains consistent through the early 1770s: Hymns I-XXX, pages 3-26, and Hymns XXXI-LXXVI, pages 27-60; in 1757 it concludes with *Finis* and a short *Errata* list. All copies of these 1757 editions also appear to include as an addition before the *Appendix*, "Messiah, an Hymn."<sup>16</sup> The hymn, attributed to Samuel Cooper, is first found as a separate pamphlet bound in a 1757 edition for Joshua Winter of the *New Version*, which states on page 3 that "This Hymn (lately done here) is an Imitation of Mr. Pope's *Messiah*; and now first Printed: – Boston, 1758."<sup>17</sup>

## 1760: Mather Byles and the Hollis Street Church

For a few years, with one exception, *Appendix* LXXVI remained relatively stable. Lowell had mentioned that "Dr. Byles annexed some hymns of his own, for the use of the church in Hollis street." While Benson did not discuss or clarify many details about the *Appendix*, a footnote he added has been the cause of a misunderstanding of Lowell's remarks that has been repeated by later authors: "The hymns numbered 77-100 in the *Appendix to Tate and Brady* published by S. Kneeland, Boston, 1760, were an addition to the Brattle Street Appendix made by Mather Byles for the Hollis Street Church."<sup>18</sup> Some later authors, overlooking Benson's specificity, applied

his statement to later issues of the *Appendix*.<sup>19</sup> Benson's original source for his information was apparently F. M. Bird's article on Mather Byles in both editions of John Julian's *A Dictionary of Hymnology* which had provided even more detail: "Of the *Appendix to Tate and Brady* pub[lished] by S. Kneeland in 1760, he edited hymns 77 to 100 inclusive, of which hymns 78, 79, and 80 seem to be his own."<sup>20</sup>

The book examined by Bird has not been located and two readily accessible copies of the *New Version* published by Samuel Kneeland in 1760 include only *Appendix* LXXVI, with no additional hymns.<sup>21</sup> There are, however, two other imprints extant that confirm all of Bird's descriptions and suppositions. One copy was formerly at the Hartford Theological Seminary and is now in the collections of the Pitts Theology Library at Emory University.<sup>22</sup> Following an edition of the *New Version* that was published in 1760 by D. and J. Kneeland for Samuel Webb, is an edition of the *Appendix* "Printed for S. Webb, 1760." Following Hymn LXXVI on p. 60 and the *Finis* marking, there is a separate "Supplement" with twenty-four hymns, though there is no evident connection with Mather Byles. The possible linking of this copy with Byles's Hollis Street Church is that "Lemuel Cravath" signed his name on the title page and a Lemuel Cravath (1746-1815) was baptized at Hollis Street in 1746 and later listed as a proprietor of a pew in the Church.<sup>23</sup> Though he would have been fourteen years old in 1760, Lemuel later married Catherine May (1757-1778) in 1775, whose father, Samuel May, was also a member of the Hollis Street Church.<sup>24</sup>

The more significant copy, included with the *New Version* printed in 1760 by D. and J. Kneeland for Joshua Winter, with the *Appendix* printed for Joshua Winter in 1760, was received as a gift in 1917 by the Massachusetts Historical Society.<sup>25</sup> What distinguishes this copy is that it was annotated by Mather Byles himself.

Byles was among the New England clergy who corresponded with Watts and received copies of his publications. In a letter to Watts from May 3, 1728, Byles noted the importance of these works for devotional meetings:

I am acquainted with a Society of Young Gentlemen, consisting of Ministers, Marchants, & Scholars, who every Saturday Night Light up their Devotion by singing your *Hymns*, or select Stanzas of your Lyrics. I have been very favorably surprized to take up a WATTS from a Table in some of the most secret and retired Corners of the Land.<sup>26</sup>

Watts's significance to Byles was also evident in two poems he published in his *Poems on Several Occasions* (thereafter, *Poems*) in 1744: "Written in Dr. Watts' Poems: given to a young Lady" and "To the Reverend Dr. Watts, on his Divine Poems."<sup>27</sup> Both are written in Common Meter, a likely tribute to Watts's hymns, and the later poem gives an indication of Byles's appreciation of Watts:

Long as the Sun shall rear his Head,  
And chase the flying Gloods,



As blushing from his nuptial Bed  
The gallant Bridegroom comes:

Lone as the dusky Ev'ning flies  
And sheds a doubtful Light,  
While sudden rush along the Skies  
The sable Shades of Night:

O Watts, thy sacred Lays so long  
Shall ev'ry Bosom fire;  
And ev'ry Muse, and ev'ry Tongue  
To speak thy Praise conspire.<sup>28</sup>

Byles annotated this copy of the *Appendix* as a gift to his son, as noted on the recto of the flyleaf added before the *New Version*: "Samuel Byles the gift of his father June 13<sup>th</sup> 1762." Samuel Byles (1743-1764) was also a poet and after his death at the age of 20 years and 2 months, his father produced a memorial volume of Samuel's writings, *Pious Remains of a Young Gentleman lately Deceased*.<sup>29</sup> Mather Byles then gave the *New Version* with *Appendix* LXXVI and "Supplement" to his daughter, as noted on the same flyleaf: "Given to Mary Byles in memory of her ascended Brother." On the verso of the same flyleaf, following the three names "Cooper, Eliot, Byles," Byles added "To Hymn XXX Collected by Cooper/[To Hymn] LXXVI [Collected by] Eliot/[To Hymn] C [Collected by] Byles." (See picture, p. 12.) This ascription of the three sections of the *Appendix* to Samuel Cooper, Andrew Eliot, and Mather Byles is confirmed by the last names of each following Hymns XXX, LXXVI, and C in this copy. This provides a further confirmation of Charles Lowell's recollection of the early history of the *Appendix*, though Byles places greater emphasis on the ministers' roles in forming these collections, and, if Lowell is correct, Byles may not have even sought his church's approval.<sup>30</sup>

Throughout the *Appendix*, Byles noted the sources for the selections using his own codes, which he explained on the same flyleaf: in black ink, W.L. = "Watts Lyrics," W. = "Watts's Hymns," and T. = "Tate and Brady;" in red ink, B. = "Byles," W.L. = "Watts Lyrics, a little altered," W. = "Hymns altered," and P. = "Pope." Through the first seventy-six hymns, those collected by Cooper and Eliot, the codes are all in black, indicating unaltered texts. Following Hymn LXXVI on p.60 is the *Finis* and *Errata* marking the end of *Appendix* LXXVI, and page 61 begins the "Supplement" Byles created for the Hollis Street Church.<sup>31</sup> This new section contains a number of manuscript corrections and small changes, along with Byles's sweeping reworking for a number of the selections.

First of all, confirming Bird's supposition, Hymns LXXVIII, LXXIX, and LXXX were written by Byles and had already been published in his *Poems*. The first of these, "Thy dreadful Pow'r, Almighty God" (titled "The God of Tempest"), was even then well known, having been first printed after an essay about the Great Earthquake of October 29, 1727.<sup>32</sup> Hymn LXXIX, "Great God, how frail a Thing is Man!" was not frequently reprinted, but two verses were later used by William Billings for his tune, THOMAS-TOWN, and it is likely that a copy of

Byles's "Supplement" was his source.<sup>33</sup> In 1760, Byles printed only stanzas 1-6 and 13-14 of the longer original text, omitting six stanzas whose conceit is the changing seasons as an analogy to the span of a human life. With its evocations of mortality, the opening verses of this hymn seem to have also been used for needlework samplers and gravestone epitaphs.<sup>34</sup> Even less well-known than the other two was Hymn LXXX, "To Thee, My LORD, I raise the Song," found only in the *Poems* of 1744 and this "Supplement."<sup>35</sup>

Also to be noted is how many texts Byles selected from Watts's *Hora Lyrica*, rather than his hymns; Eliot had chosen two, but twelve hymns by Byles were derived from this source. The actually number of "Lyrics" used is higher, because of the way Byles altered his sources. An example of a typical "alteration" is Hymn LXXXIII, "Eternal Wisdom, thee we praise," in which Byles combined two different texts from the *Hora Lyrica*.<sup>36</sup> Byles's stanzas 1-4 and 6 are 1, 3, 4, 6, and 7 from "A Song to Creating Wisdom," and stanzas 5 and 7-14 are 6-14 from "The Universal Hallelujah (Psalm cxlviii, Paraphras'd)" ("Praise ye the Lord with joyful Tongue"). Byles then makes a more pronounced alteration in stanza 14. Watts's original text was "Th' Eternal Name must fly abroad/From Britain to Japan:/And the whole Race shall bow to GOD/That owns the Name of Man." Byles changed the second and fourth lines to avoid the geographic specificity: "Th' Eternal Name must fly abroad/Where'er the Day can flame;/And the whole Race shall bow to GOD/That wears the human Name." In Hymn LXXXII, Byles combined stanzas from "The Infinite" (in the *Hora Lyrica*) with stanzas 2-5 of Hymn II:67, "Great God! how infinite art thou!," and, duly marked with "P.," placed the final stanza of Alexander Pope's *Universal Prayer*, "To Thee, whose Temple is all Space," as the end of his adaptation. In Hymn XCIX, combining four stanzas from Watts's common meter Hymn I:121 and four stanzas from his long meter Hymn 1:52, Byles rather drastically reworked both texts into short meter.<sup>37</sup>

Byles's creativity even extended to adding his own original stanzas to two hymns. Hymn LXXXVII begins with the four stanzas of Watts's Hymn I:96, "But few among the carnal wise," and continues with the four stanzas of Hymn I:104, "Not the malicious or profane."<sup>38</sup> Byles annotated with a red "B." stanza 9, indicating that the last four stanzas were his own composition:

- 9 So JESUS, sorrowing all his Days,  
The Man of deep Distress,  
In that blest Hour that wak'd his Joys,  
His Song was sov'reign Grace.
- 10 Father, Thou Lord of Earth and Skies,  
I thank thy glorious Name,  
In thy eternal Counsel lies,  
Salvation's wond'rous Scheme.
- 11 From boasted Wit and learned Pride  
Thy Gospel is conceal'd;



While thy Salvation and thy Son<sup>39</sup>  
To Infants are reveal'd

- 12 Father, thy Will shall have the Praise  
The Reasons are thy own;  
Free Grace the Shout from the deep Base<sup>40</sup>  
To the top Crowning Stone.

Hymn C, which is a combination of Watts's Hymns I:59 and 65, and one verse from *Horæ Lyricæ*, "A Hymn of Praise for three great Salvations" ("All *Hallelujah*, heavenly King"), ends the "Supplement" with a single stanza by Byles:<sup>41</sup>

Blessing, and Pow'r, and Honour own,  
To Him who fills th' eternal Throne;  
His Praises, sound on ev'ry Chord;  
All *Hallelujah* to the LORD!

There is clear evidence throughout the "Supplement" that Byles was both promoting his own hymns and creatively engaged in reworking Watts for his own congregation. Given the conservative reactions to changes in psalters, it is perhaps to be expected that such wholesale reworking of Watts's original texts would not meet with popular acceptance, and there is no evidence that Mather Byles's "Supplement" was ever reprinted.<sup>42</sup>

### 1761: Thomas Foxcroft and Charles Chauncy and "Old Brick"

Though Karl Kroeger and Joanne Weiss have stated that the *Appendix* contained 103 hymns by 1760, there is evidence to suggest that it was actually printed in this form only in 1761 and added to earlier editions.<sup>43</sup> It would seem prudent to take Lowell's statement that "the remainder were added at the 'Old Brick'" at face value. It appears that Thomas Foxcroft and Charles Chauncy, pastors at Old Brick, had fewer difficulties with the transition to hymnody and Watts than was the case at Brattle Street and New North. The church records for Old Brick (or First Church) recorded the decision to effect the change on August 9, 1761. It was also decided to have the "best singers" sit together as a choir in all but name and to omit the lining out of the psalms. They even provided for those members of the congregation who might not be able to purchase the new books:

At a meeting of the first Church after divine Service in the forenoon August 9, 1761. The Church took into Consideration the desire of a number of the brethren of the Church and congregation to introduce another version of the Psalms etc. amongst us and after maturely considering the same Voted viz. 1st. That the Version commonly called Tate and Brady with such a Supplement of Doctor Watts's Hymns etc. as our Reverend Pastors shall think proper be introduced as Soon as it can conveniently be done. 2nd That after the said Version is introduced the reading of the Psalms etc. be Omitted. 3dly That a number of our best Singers be desired to Sit together in some

Convenient place in the meeting House. 4th That whereas some persons among us may not be able to purchase the said New Version that a Subscription be put forward in the Church and congregation to Supply such persons and also the pulpit.<sup>44</sup>

The printing must have been complete by September 21, since the records indicate that copies were being obtained for use in the church: "Voted that eight Psalm Books be procured for the ministers pews and also four for the fore seat, these last to be put into the deacons care and then the meeting was dismissed."<sup>45</sup>

What is apparently the first edition of the Old Brick additions to the *Appendix* can be found in an edition of *Appendix* LXXVI published by Thomas Leverett in 1760.<sup>46</sup> On page 60, this copy has after Hymn LXXVI the indication *Finis* and a listing of *Errata*. Following this is page 61 and Hymn LXXVII, beginning a contiguous numbering with *Appendix* LXXVI, making it easy to add to earlier editions.<sup>47</sup> That this is also a new section can be seen in the different layout for the scriptural citations, which are now enclosed in parentheses and use italic font for the book titles. The new supplement concludes on page 84 with "AMEN."

Given the controversies over psalters at Brattle Street and New North, Foxcroft and Chauncy, having been left with the decisions concerning the supplement, appeared to have found a way to subvert earlier difficulties under the title of "Doctor Watts's Hymns." Hymns LXXVII-XCVIII are unaltered texts from Watts's *Psalms of David*, *Imitated in the Language of the New Testament*. The final five selections (Hymns XCIX-CIII) were most likely found in the Psalms section of Philip Doddridge's 1755 collection of Hymns.<sup>48</sup>

The first integral edition of *Appendix* CIII appeared in 1762, printed by Daniel and John Kneeland for Joseph Edwards and for John Wharton and Nicholas Bowes.<sup>49</sup> The *Appendix* added to the Wharton and Bowes *New Version* also has a colophon to the *Appendix*, "Printed for Wharton and Bowes, 1762."<sup>50</sup> In these copies, the pagination is continuous from 1 to 84 and there is no *Finis* indication on page 60 after Hymn LXXVI. There is still the change in typography, beginning with page 61, for the scriptural citations found in the earlier edition of the supplement from c.1761, but in most respects this is the form the *Appendix* will take through 1773.

### Later Editions of *Appendix* CIII

It appears that all the reprints in 1763 were done by the Kneelands for different booksellers and are the first in which all copies of *Appendix* CIII now have the colophon "Printed for the Company of Stationers."<sup>51</sup> In this edition, instead of the final "AMEN" on page 84, *Finis* is printed and a listing of "Errata in the last Edition" which correspond with errors in both the 1760 and the 1762 editions. In 1765, in addition to one printed by John Kneeland and Seth Adams for the Company of Stationers, one edition was newly printed by William



M'Alpine and John Fleming with a different pagination and a changed title page, *A Collection of Hymns, from Dr. Watts, &c.*, perhaps to break in on the market of the other booksellers.<sup>52</sup> Almost every year, until 1773, new editions of the *Appendix* appeared.<sup>53</sup> In this period, there were also two new editions, now published by John Mein and John Fleming, of the *Collection of Hymns* version, in 1767 and 1770.<sup>54</sup> The last edition of the *Appendix* before the Revolution appeared in 1774. It had a continuous pagination with the *New Version* and the title page reintroduced the phrase, "With a Particular View to Sacramental Occasions."<sup>55</sup>

After the end of the Revolution, the first new edition of the *New Version* with the contents of the *Appendix*, now titled "Hymns, Collected chiefly from D. Watts's Hymns," was published by Isaiah Thomas in 1788 in Worcester, but was also to be sold "by him and Company in Boston."<sup>56</sup> Other editions appeared in 1790, 1791, 1793, and 1795.<sup>57</sup> The last edition of the integral collection known to this author was published in 1807 by Belcher and Armstrong.<sup>58</sup>

When Charles Lowell made his comments in 1820, the Boston *Appendix* was clearly part of the town's past. And even though Lowell's church never used the *Appendix*, he still thought enough of his listeners's potential interest to relate what he knew of its hidden story.

The *Appendix* had played an important role in the introduction of hymnody in the Congregational traditions of at least four churches in Boston, and it was certainly popular enough to rarely be out of print. That Mather Byles created his own unique "Supplement" was to be expected, but its uniqueness and its alterations of established texts did not recommend its inclusion in the canonical *Appendix* CIII after 1761. Byles's annotations both help to emphasize his creative alterations in the "Supplement" and provide contemporary documentation of the earlier roles of Cooper and Eliot. William Billings's use of the *Appendix*, and even possibly Byles's "Supplement," points to its significance for his own compositions and would make it an ideal source to find texts for his untexted works in *The New-England Psalm-Singer* or those found in the collections of other New-England tunesmiths.<sup>59</sup> The history of the changes made to the *Appendix* remains as much a subject of curiosity today as it was in 1820.

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## Notes

<sup>1</sup>Concerning the earlier impact of Watts, see David W. Music, "Isaac Watts in America Before 1729," *THE HYMN* 50:1 (January 1999), 29-33.

<sup>2</sup>This paper is based on the available copies of the *Appendix* in the database of the Early American Imprints (hereafter, EAI I or II and, unless otherwise indicated, all these copies are found in the collections of the American Antiquarian Society [AAS]), available digital versions of other editions through both the Eighteenth-Century Collections Online (hereafter, ECCO) and the Theological Commons (<http://commons.piscem.edu/>) which includes digital copies of the books bequeathed by Louis Benson to the Princeton Theological Seminary library, and a few sources that this author has examined personally. This article will use the following short titles for different recensions of the *Appendix* after the first: *Appendix* LXXVI for the one with 76 hymns and *Appendix* CIII for the one with 103 hymns. For information about the separate musical supplements often bound with these editions, see also Allen Perdue Britton, Irving Lowens, and Richard Crawford, *American Sacred Music Imprints 1698-1810: A Bibliography* (Worcester, MA: AAS, 1990), 135-8, 374-9, 469-71, and 590.

<sup>3</sup>Louis Benson, "Dr. Watts' 'Renovation of Psalmody' III, His Success: The Era of Watts; III: In America," *The Princeton Theological Review* 10 (1912), 616, and *The English Hymn: Its Development and Use in Worship* (New York: George H. Doran, 1915), 173.

<sup>4</sup>*Proceedings of the Massachusetts Historical Society*, 2nd Series: 9 (1894-1895), 365. This is also the only hint of Rev. William Cooper's attempt to modernize the psalms for singing. The substance of this letter was repeated in another letter to Watts from Colman dated August 20, 1739; Thomas Milner, *The Life, Times, and Correspondence of the Rev. Isaac Watts, D.D.* (London: Thomas Richardson & Son, 1845), 644: "We were obliged to drop our motion by an adjournment, *sine die*, about using a new version of the psalms, finding our peace endangered. Mr. Cooper has not effected this version in above twenty psalms, I think."

<sup>5</sup>Diary of Henry Flynt, Harvard Univ. Archives; this is found not in the diary proper, but in the collection of Hebrew notes, university documents, and spiritual memoranda beginning at the opposite end of the book; "Dec. 1740-Jan. 1741" (<http://pds.lib.harvard.edu/pds/view/46676980?n=317&imageSize=1200&jp2Res=.25&printThumbnail=no>), image 404. Edward Thomas Dunn, "Tutor Henry Flynt of Harvard College, 1675-1760" (Ph.D. diss., Univ. of Rochester, 1970), 400-1, discusses this incident in the context of the impact of the Great Awakening. Whitefield's and Tennent's impact is also summarized in Joanne Grayeski Weiss, "The Relationship between the 'Great Awakening' and the Transition from Psalmody to Hymnody in the New England Colonies" (Ph.D. diss., Ball State Univ., 1988), 144-147.

<sup>6</sup>Letter from Colman to Whitefield, written soon after March 2, 1741, reprinted from the *Glasgow-Weekly-History* (1743) in *Proceedings of the Massachusetts Historical Society*, 3rd Series: 53 (1919-1920), 198.

<sup>7</sup>Ellis Loring Motte, Henry Fitch Jenks, and John Homans II, eds., *The Manifesto Church: Records of the Church in Brattle Square Boston with Lists of Communicants, Baptisms, Marriages, and Funerals, 1699-1872* (Boston: Benevolent Fraternity of Churches, 1902), 37-38.

<sup>8</sup>Cotton Mather; *Selected Letters of Cotton Mather*, ed. Kenneth Silverman (Baton Rouge: Louisiana State Univ. Press, 1971), 297-8. See also Christopher N. Phillips, "Cotton Mather Brings Isaac Watts's Hymns to America; or, How to Perform a Hymn without Singing It," *New England Quarterly* 85:2 (2012), 203-221.

<sup>9</sup>First published in Charles Lowell, *A Discourse Delivered in the West Church in Boston, December 31, 1820* (Boston: Sewell Phelps, 1820), 26; reprinted in Charles Lowell, *Sermons, Chiefly Occasional* (Boston: Ticknor and Fields, 1855), 64.

<sup>10</sup>One example of misinterpretation between the supplements of 30 hymns and those of 76 is found in Robin Leaver, "The Failure that Succeeded: the *New Version* of Tate and Brady," *THE HYMN* 48:4 (October 1997), 30, which stated "This compilation of 76 items was prepared by a committee of the Brattle Street Church, Boston, specifically as a supplement to the Tate and Brady psalms . . ."

<sup>11</sup>EAI I 7149.

<sup>12</sup>EAI I 40680; *Appendix* LXXVI in this copy is concluded on p. 385 with the word *Finis* and also includes "Messiah, an Hymn," discussed below, published in 1758. Someone else was most likely responsible for



the addition of Hymns LXXVII-CIII from a later edition of *Appendix CIII*, with a separate pagination beginning at p. 61. There is also a 1754 edition of the *New Version* reprinted by Draper for Thomas Leverett, which adds a later printing of *Appendix LXXVI* with a separate pagination, both with the colophon on the *Appendix* title page dating the edition to 1760; AAS copy reproduced in EAI I 41174, and the British Library copy in ECCO. The AAS copy also adds supplemental hymns 77-103 from a later edition.

<sup>13</sup>Ephraim Eliot, *Historical Notices of the New North Religious Society in the Town of Boston with Anecdotes of the Reverend Andrew and John Eliot, &c. &c.* (Boston: Phelps and Farnham, 1822), 22-23.

<sup>14</sup>Library of Congress; reproduced in EAI I 7358.

<sup>15</sup>Copies of both Edwards EAI I 40877 and Winter EAI I 7846 are in the collections of the AAS, though the Edwards edition of the *Appendix* is now incomplete. Louis Benson's copy of the Winter edition also includes both "Messiah, an Hymn" and the 1757 Edwards *Appendix LXXVI*.

<sup>16</sup>"Messiah, an Hymn" does not appear in any later edition of the *New Version* or *Appendix* that this author has seen.

<sup>17</sup>EAI I 7846. This author has not been able to confirm that there are any separate copies of the pamphlet not bound with the *New Version*. In some references, this hymn is attributed to Alexander Pope. Charles W. Akers, *The Divine Politician: Samuel Cooper and the American Revolution in Boston* (Boston: Northeastern Univ. Press, 1982), 9, 11-12, names Cooper as author and suggests it was written c.1741, citing the copy in Samuel Cooper's hand, Papers of William and Samuel Cooper, Henry E. Huntington Library, San Marino, CA. Akers does not note the existence of this printed version. "Messiah, an Hymn" does not appear in any later edition of the *New Version* or *Appendix* that has been seen by this author.

<sup>18</sup>Louis Benson, "Dr. Watts' 'Renovation of Psalmody,'" 616, fn. 143 and *The English Hymn*, 173, fn. 80; as already shown, only the first thirty hymns formed the "Brattle Street Appendix."

<sup>19</sup>Henry Wilder Foote, *Three Centuries of American Hymnody* (Cambridge: Harvard Univ. Press, 1940; reprinted with new appendix, s.l.: Archon Books, 1968), 159: "It was not until 1760 that Mather Byles was able to introduce into his own church in Boston an edition of Tate and Brady, with an appendix of 103 hymns, some of which he had selected as additions to the smaller collection which the Brattle Square Church had adopted for use in 1753."

<sup>20</sup>John Julian, *A Dictionary of Hymnology* (New York: Charles Scribners Sons, 1892), 199; 2nd ed. (London: John Murray, 1907; repr. in 2 vols., New York: Dover Publications, 1957), I: 199.

<sup>21</sup>William L. Clements Library, Univ. of Michigan, and the New York Public Library; the NYPL copy is reproduced in EAI I 8544, though this copy also has other later additions. For further information concerning this publisher, see Jonathan M. Yeager, "Samuel Kneeland of Boston: Colonial Bookseller, Printer, and Publisher of Religion," *Printing History* 11 (2012), 35-61. I wish to thank Prof. Yeager for his assistance concerning this edition. A search of other copies of the *New Version* with this imprint might lead to the discovery of the copy examined by Bird for Julian.

<sup>22</sup>Pitts Theology Library, Special Collections, 1760 BIBL.

<sup>23</sup>Robert J. Dunkle and Ann Smith Lainhart, eds., "The Records of the Hollis Street Church," cd-r, *The New England Historic Genealogical Society* (Boston, 1998), and George Leonard Chaney, *Hollis Street Church from Mather Byles to Thomas Starr King, 1732-1861, Two Discourses Given in Hollis Street Meeting-House, Dec. 31, 1876, and Jan. 7, 1877* (Boston: George H. Ellis, 1877), 62. The "Samuel May" written in pencil on the verso of the title page may have been Catherine's younger brother (1776-1870).

<sup>24</sup>Samuel May, "Col. Joseph May, 1760-1841," *The New England Historical and Genealogical Register* 27 (1873), 114.

<sup>25</sup>*Proceedings of the Massachusetts Historical Society*, 3rd Series, 50 (1916-1917), 207-208, shelfmark E187. The WorldCat entry for this copy of the *Appendix* lists another in the collections of the Univ. of Aberdeen Library, shelfmark In TR 1.760 n; based on correspondence with the Library (10 October 2014), this is another copy of *Appendix LXXVI*, without the "Supplement."

<sup>26</sup>Transcribed in Peter Thomas Kyper, "The Significance of Mather

Byles in the Literary Tradition of America: A Study of His *Poems on Several Occasions* and His Literary Criticism" (Ph.D. diss., Univ. of Auburn, 1974), 255-256. Kyper prints other letters between Byles and Watts in his appendices. Cf. Phillips.

<sup>27</sup>Mather Byles, *Poems on Several Occasions* (Boston: S. Kneeland and T. Green, 1744; facsimile ed. C. Lennart Carlson, New York: Facsimile Text Society, 1940), 38-39 and 86-89, respectively. "To the Reverend Dr. Watts" was apparently written March 15, 1727, based on a dated manuscript of the poem in the NYPL (MssCol 2016: Misc. Personal Names Files b.71, Mather Byles, 1706-1788); see also Kyper, 167, fn. 160.

<sup>28</sup>Kyper, 167, fn. 159, provides a short stylistic comparison between Watts and Byles. This excerpt from "To the Reverend Dr. Watts" is found on 87-88 of the original edition.

<sup>29</sup>[Samuel Byles], *Pious Remains of a Young Gentleman lately Deceased* (Boston: Richard Draper, 1764; EAI I 9610); see the description in Roger Eliot Stoddard and David Rhodes Whitesell, eds., *A Bibliographical Description of Books and Pamphlets of American Verse Printed from 1610 through 1820* (The Bibliographical Society of America/Penn. State Univ. Press, 2012), 212-13. The first verse of "An Hymn of Thanksgiving" (p. 6), was used by William Billings for his tune MEDFIELD in both *The New-England Psalm-Singer* and *The Singing-Master's Assistant*; see Billings, *The Complete Works*, 4 vols. (Boston: The American Musicological Soc. and The Colonial Soc. of Mass., 1977-1990), I:330-1 and II:66-7; four stanzas of "This present Evil World" (pp. 11-12) were later printed as Hymn CLXV in the second and third editions of *A Collection of Hymns, more particularly designed for the use of the West Society in Boston* (Boston: John & Thomas Fleet, 1803; Belcher & Armstrong, 1806), 174 and 174-5, respectively, each omitting st. 4-5 of the original.

<sup>30</sup>This author has as yet been unable to locate copies of any church meeting records similar to those published for Brattle Street and New North.

<sup>31</sup>This is not available in the EAI I database; see Appendix with this article.

<sup>32</sup>Byles's "The God of Tempest" was first published in the *New-England Weekly Journal* 33 (November 6, 1727), 1-2, and later in his *Poems on Several Occasions*, 4-8, with the 14 stanzas found in the "Supplement" (the edition in *Poems* misnumbers the stanzas after VII). All fourteen stanzas were included in *A Collection of Hymns, More Particularly Designed for the Use of the West Society in Boston*, (Boston: T. & J. Fleet, 1783), 81-83, Hymn LXXV, and included in the 2nd ed. (Boston: John & Thomas Fleet, 1803) and 3rd ed. (Boston: Belcher & Armstrong, 1806), as Hymn LXXII, 76-78.

<sup>33</sup>Billings, *Works*, IV: 94-5. Billings used either stanzas 1 and 13 from the 1744 text or 1 and 7 from the "Supplement."

<sup>34</sup>Laurel K. Gabel, "A Common Thread: Needlework Samplers and American Gravestones," *Markers* XIX (2002), 19-49; Byles's hymn is cited after Billings, 41.

<sup>35</sup>In 1744, the first line was printed as "To Thee, My Lord, I lift the Song."

<sup>36</sup>Isaac Watts, *Hora Lyrica*, 9th ed. (Boston: Rogers and Fowle, 1748, EAI I 6263, 40-3, "A Song to Creating Wisdom" and 23-4, "The Universal Hallelujah." All references will be to the page numbering of this ed., the first published in Boston.

<sup>37</sup>Byles altered stanza 2:4, Hymn I: 52 from Watts's original "To bless the distant British lands" to "To bless far distant Lands." Similar alterations appear in other hymns from the "Supplement."

<sup>38</sup>Byles corrected a misprint in stanza 4:3 of Hymn 96: from "No Flesh shall in his Pleasure Boast" to "Presence."

<sup>39</sup>Byles rewrote this line, first as "The Mysteries there long Ages hid," and then as "The Mysteries from long Ages hid."

<sup>40</sup>Byles struck out "Free" and replaced it so that the line read "Grace! Grace! the Shout from the deep Base."

<sup>41</sup>The single verse from Watts, *Hora Lyrica*, is found in *The Second Part*, p. 19, st. 10. Byles's st. 6 was later echoed in the last stanza of Billings's revised text for CHESTER: "What gratefull Off'ring shall we bring?/What shall we render to the Lord?/Loud Halleluiahs let us Sing,/And praise his name on ev'ry Chord."

<sup>42</sup>This is a correction to Leaver, 30: "Mather Byles compiled an additional 24 items, numbered 77-100, for the use of the Hollis Street Church, Boston, which were incorporated into Boston editions of the Tate and Brady *Appendix* from 1760" (with reference to Benson).



<sup>43</sup>Weiss, 162; Kroeger in Billings, *Works*, I:I, fn. 106. They were probably misled by the incomplete cataloguing of the many imprints of the *New Version* in the earlier bibliographic listings that did not always note the presence of the *Appendix*.

<sup>44</sup>Richard D. Pierce, ed. *The Records of the First Church in Boston 1630-1868*, Publications of the Colonial Society of Massachusetts 39 (Boston: The Colonial Soc. of Mass., 1961), 222-3.

<sup>45</sup>Pierce, 224.

<sup>46</sup>EAI I 41174. Another copy of the 1760 Leverett *Appendix* is owned by the British Library, but it does not include the Old Brick supplement; reproduced in ECCO.

<sup>47</sup>E.g., as in the 1754 Draper *New Version* at the AAS; reproduced in EAI I 40680.

<sup>48</sup>Philip Doddridge, *Hymns founded on Various Texts in the Holy Scriptures*, ed. Job Orton (Salop, England: J. Eddowes and J. Cotton, 1755), Hymns 30, 36, 41, 56, and 61.

<sup>49</sup>AAS; only the Wharton and Bowes imprint is reproduced in EAI I 9069.

<sup>50</sup>*Appendix* CIII added to the J. Edwards imprint of the *New Version* also has a colophon changed to indicate it was printed for Edwards in 1762.

<sup>51</sup>At least three different ed. are found at AAS; the Wharton and

Bowes imprint is reproduced in EAI I 9344.

<sup>52</sup>EAI I 9913 has the Company of Stationers and 9914 M'Alpine and Fleming.

<sup>53</sup>EAI I 10241, D. Kneeland (1766); 11180, D. Kneeland (1769); 11569, 11988, John Boyles (1771); 12674 Nathaniel Mills and John Hicks (1773) produced five separate imprints, that for John Boyle is available on EAI I 12674.

<sup>54</sup>EAI I, 1767 and 1770. In 1767, Fleming's former partner also printed an ed. of *Collection of Hymns*; reproduced in EAI I 10588.

<sup>55</sup>Bowes is reproduced in EAI I 13149. Other copies, with minor variants, where printed for Leverett 13150 and Knox 13151.

<sup>56</sup>EAI I 20962.

<sup>57</sup>EAI I 22351 (1790); 23187 (1791); 25176 (1793); and 28274 (1795).

<sup>58</sup>EAI II 12134.

<sup>59</sup>Kroeger provides evidence from *The New-England Psalm Singer* for Billings's use of the *Appendix*; see Billings, *Works*, I:I. The highest number used by Billings is "Hymn 72d" for his tune BROOKFIELD; Billings, *Works*, I: 64-5. His later selections in *The Singing-Master's Assistant* from Watts's *Psalms* do not appear among the Old Brick additions in *Appendix* CIII.

### Appendix: Mather Byles's "Supplement" for the Hollis Street Church

Page	Hymn	*1	First Line	Meter <sup>2</sup>	Scripture	Sources <sup>3</sup>
61	LXXVII	[W.L.]	God is a Name my Soul adores	LM	[not indicated]	HL 13-15, 53-54, & 66
62-63	LXXVIII	[B.]	Thy dreadful Pow'r, Almighty God	CM	[not indicated]	<i>Poems on Several Occasions</i> 4-8
64-65	LXXIX	[B.]	Great God, how frail a Thing is Man!	CM	[not indicated]	<i>Poems on Several Occasions</i> 58-61
65	LXXX	[B.]	To Thee, My Lord, I raise the Song	CM	[not indicated]	<i>Poems on Several Occasions</i> 17-18
66	LXXXI	[W.L.]	Lord, 'tis an infinite Delight	CM	[not indicated]	HL 105-106 & 88-89
66-68	LXXXII	[W.L.]	Thy Names, how infinite they be!	CM	[not indicated]	HL 46, H II:67, and "P." = Pope, Universal Prayer
68-69	LXXXIII	[W.L.]	Eternal Wisdom, thee we praise	CM	Psal'm 148	HL 40-43 & 23-24
69-70	LXXXIV	[W.L.]	Father, how wide-thy Glory shines!	CM	[not indicated]	HL 13-14
70-71	LXXXV	[W.L.]	When the Eternal bows the Skies	CM	Is 66:1	HL 45
71-73	LXXXVI	[W.L.]	Adam, our Father disobey'd	LM	Rom 5:12, 1 Pt 1:12	HL 54-56
73-74	LXXXVII	[W.]	But few among the carnal Wise	CM	1 Cor 7:26-31, 6:10-11, Lk 10:21	H I: 96 & 104/st. 9-12 "B."
75-76	LXXXVIII	[W.L.]	Keep Silence, all created Things	CM	Rev 5:1	HL 7-9
76-77	LXXXIX	W.L.	My Thoughts, that often mount the Skies	CM	[not indicated]	HL 20-21
77-78	XC	W.L.	Laugh, ye Prophane, and swell and burst	CM	[not indicated]	HL 25-26
78-79	XCI	W.L.	Curst be the Man, forever curst	LM	Gal 3:10	HL 69
79-80	XCII	[W.L.]	I Love the Lord; but ah! how far	LM	Rom 7:10	HL 111-112
80	XCIII	W.	Backward with humble Shame we look	CM	[not indicated]	H I: 57
81	XCIV	W.	Behold the Wretch whose Lust and Wine	CM	Lk 15:13	H I: 123
81-82	XCV	W.	Let Pharisees of high Esteem	CM	1 Cor 13:2	H I: 133
82-83	XCVI	W.	Mistaken Souls! that dream of Heav'n	CM	[not indicated]	H I: 140
83-84	XCVII	W.	Jesus, in thee our Eyes behold	CM	[not indicated]	H I: 145
84	XCVIII	W.	Sing to the Lord that built the Skies	LM	[not indicated]	H II: 13
85	XCIX	[W.B.]	Thus spake the God of Grace	SM	[not indicated]	H I: 121 & I: 52
86	C	[W.B.]	In Gabriel's Hand a Mighty Stone	LM	Rev 18:20-1, 11:15	H I: 59, I: 65, HL 16-19, & "B."

<sup>1</sup>\* = Mather Byles's marginal annotations; [ ] = red ink.

<sup>2</sup>Byles did not indicate the meter; this has been added for reference.

<sup>3</sup>HL = Isaac Watts, *Hora Lyrica*, 9th ed. (Boston: Rogers and Fowle, 1748, EAI I 6263) + page numbers; H = Isaac Watts, *Hymns*.



# The Song *Rasa Sejati*: Bridging Christianity and Javanese Mysticism

BY AJENG CHRISSANINGRUM

“And there was a great multitude that no one could count, from every nation, tribe, people, and language, standing before the throne and before the Lamb. They were wearing white robes and were holding palm branches in their hands” (Rev. 7:9). Contextualisation in congregational song is one way to realize the future state of God’s redeemed people from many cultures.<sup>1</sup> Music arises from certain contexts and any research in ethnomusicology should rightly consider the function and purpose of music in a particular culture.<sup>2</sup> However, despite a growing interest in ethnomusicology within congregational song studies, more research needs to be done to discover the relationship of music, theology, and culture.<sup>3</sup> The Javanese Christian movement has received little research attention, most likely because previous indigenous theologians had a higher regard for the older Christian tradition brought by Western missionaries than for that of indigenous Christian reflections which bore mystical features and were often falsely accused of being syncretic.<sup>4</sup>

Paulus Tosari (1813-1882), an indigenous Javanese preacher, wrote a poem entitled *Rasa sejati*/The True *Rasa*, published in a Christian anthology in 1953,<sup>5</sup> using a Javanese song pattern.<sup>6</sup> The poem is currently circulated online and is often categorised with Javanese mysticism literature.<sup>7</sup>

This paper will give the context for the song, using Robert Schreiter’s map of local theology to study both its theology and the underlying cultural assumptions of musical performance in Javanese culture. Inspired by Tosari’s spiritual journey, the song is an encounter-point between the senses of salvation found in Javanese mystical *rasa* and Christianity, altering the understanding of *rasa* into a Christian proclamation of the embodied Word of God in people’s hearts. We will explore how the meaning of *rasa* informed Tosari’s congregation’s self-understanding as Javanese Christians and how the practice of his congregation, singing this song before going to sleep, was used to acquire a sense of peace.<sup>8</sup>

## Local Theology, a Typology

Schreiter’s typology of local theology helps us to analyse the theology and cultural assumption behind the practice of singing *Rasa sejati*. Local theology arises from an anthropocentric perspective that values lived experiences and socio-cultural expressions, a perspective that is helpful in understanding folk Christianity, such as Tosari’s theology

of *rasa*, which deals with questions of practical life such as power, salvation, and the working of spirits.<sup>9</sup>

Local theologies translate, adapt, or contextualize Christian truth in a dialectical process between the Gospel, the culture, and the church.<sup>10</sup> In Schreiter’s translation and adaptation models, theology is brought in from an outside culture by foreign missionaries (translation model) or by local leaders who are trained in Western—that is, the missionaries’ home culture’s—theological methods to construct a local theology (adaptation model). Both models include limitations—limited time for missionaries to understand cultural patterns and to translate the kernel of Christian truth or a limited audience who is able to appreciate the academic theology proposed by the Western-trained local theologians.<sup>11</sup>

A third model, the contextual model which Schreiter advocates, begins with addressing the needs of the recipient culture before moving to wider traditions of faith.<sup>12</sup> This contextual model includes ethnographic and liberation approaches. The former focuses on the struggle of identity and stability of Christians who belong to certain cultures and live within interfaith milieus, such as Africa and Asia. The latter, commonly found in Latin America, emphasises social change and discontinuity by analysing “the lived experience of a people to uncover the forces of oppression, struggle, violence, and power.”<sup>13</sup>

The process of developing local theology involves the community of faith, professional theologians, prophets, and poets within the community. Each functions in a different role. The community raises questions based on its lived experiences and affirms workable solutions for the questions. Professional theologians create bonds of mutual accountability between local and global church by clarifying the indigenous church’s experiences and relating it to theological reflections of the wider body of Christ. Prophets of the community discern the coherence of local theology with scripture. Poets capture the soul of the community: its rhythms, contours, symbols, and images.<sup>14</sup>

The development of local theology consists of several steps: (1) giving previous local theologies from the missionary culture to the recipient culture along with the Gospel; (2) listening to the recipient culture in order to discover its principles, values, needs, symbols, and directions; (3) allowing theological themes to emerge in the recipient culture based on its urgent needs and on larger determinative patterns, such as symbols, in the culture; (4) opening of the recipient culture through



practice of Christian rituals from the older tradition that are conducted in the current context; (5) realising that the older tradition is also a series of local theologies which are in need of deconstruction, in order to distill data from the biblical revelation without confusing it with contextual reflections; and, (6) developing the recipient culture's local theology through seeking parallels between local theological themes and the content, context, and form of traditional Christian doctrines and faith expressions.<sup>15</sup>

Schreiter's typology is similar to I-to Loh's contextualisation process of congregational song which has the following steps: (1) imitating the style from an older tradition, such as a Western hymn; (2) awareness of one's own culture; (3) rediscovering one's identity by adapting native melodies and using native instruments; (4) developing syncretic music by combining the older tradition and the native culture; and, (5) allowing new, unique, contemporary songs to emerge from the syncretic effort that are different from the older tradition and from the recipient culture.<sup>16</sup>

As this study will show, Tosari made no changes to the song's tune nor did he use tunes from missionary culture. He kept the tune and practice of Javanese *tembang* while contextualising the Gospel into a long poem suitable for *tembang* singing. At the beginning of contextualisation in Java, keeping native tunes and singing practice may have been the most effective and friendly option for hearers who were oppressed by the nation that shared the same culture as the foreign missionaries.

The second, third, and sixth stages of Schreiter's map of local theology will be used to analyse Tosari's work, namely, the opening of cultural background, the emergence of theological themes, and the encounter of parallel themes in Tosari's *Rasa sejati*. It is important to note here that, in view of Schreiter's typology of local theologians, Tosari, who is a church-planter, lay evangelist, and preacher, held multiple, simultaneous roles as poet, prophet, professional theologian, and an insider of the community. Hence his *Rasa sejati*, although the work of one person, can be considered as a comprehensive local theology.

## Cultural Background of Rasa and Rasa sejati in Javanese Mysticism

The opening of Javanese culture toward the Gospel may be seen by listening to its yearning, providing a thick description of culture, and finding the balance between respecting and transforming the culture. The concepts of *rasa* and true *rasa* describe Javanese spiritual longing, which served as a seed of the Gospel to prepare hearts to receive Christ. The listening process assumes God's work in preparing the people's hearts prior to the missionaries' preaching.<sup>17</sup>

In the Javanese language the concept of *rasa* developed from the Tantric Saivite mystical movement in medieval India. *Rasa* is the center of an aesthetic theory which then penetrated the general cultural milieu. Tantric Saivism believes that listening to certain kind of music leads to

spiritual development and enlightenment.<sup>18</sup> Influenced by Islam and colonialism, Javanese mysticism developed and elaborated its own concept of *rasa*. The principles of refining and acquiring *rasa* can be traced through Javanese performing arts, poetry, and folk songs, including *tembang*.<sup>19</sup>

In the Javanese context, the primary meanings of *rasa* include the physical senses of taste, touch, and emotional feeling.<sup>20</sup> *Rasa* can also refer to ideas, the act of perception and the meta-act of perceiving perception, refined sensation, and a sense of unity with all creation. Thus, besides tactile senses, *rasa* operates in mental and emotional domains.<sup>21</sup> *Rasa* indicates the tone or between-the-lines in words, speech, poems, or art performance.<sup>22</sup> It is a tool of discernment in allusive communication. For the Javanese, the process of apprehension requires the engagement of senses, feelings, and intuitions as if they could taste its essence.<sup>23</sup> Spiritually, *rasa* is the connecting link between mystical practice, art, and etiquette, especially among the aristocratic circles where refined behaviors are highly appreciated.<sup>24</sup>

*Rasa* is understood as an element of aesthetic theory in art performance, through which the *rasa* is communicated to the public as ethics formation. Aesthetics is the main way to learn Javanese ethics. In terms of religious practice, *rasa* is a sense of transcendental unity with the world beyond self, induced by artistic events, for example, the invocation of spirits during shadow-puppet theaters.<sup>25</sup>

Javanese contemporary mysticism divides *rasa* into ordinary feeling (*rasa*), sensation (*rasa*), and true *rasa*. The five senses of *rasa* (touch, taste, see, hear, smell) are to be completed with true *rasa* from the heart.<sup>26</sup> True *rasa* can be described as an extraordinary, internal, and refined cognition.<sup>27</sup> True *rasa* is the feeling overseeing all other *rasa*. It does not constitute any affective response. The experience of true *rasa* results in contentment, joy, and delight.

Javanese anthropology perceives the body/corporeal realm and the spiritual realm as a concentric unity instead of contrasting opposites. Refined behaviors and gestures signify the occurrence of refined cognition or true *rasa*. True *rasa* could be translated as "the mystical awareness of the fundamental vibration or energy within all life."<sup>28</sup> Sumarah, a contemporary Javanese mystical movement, uses the term *Allah*, which means *god* in Arabic and is the proper name for God in Islam, to refer to true *rasa*.<sup>29</sup> True *rasa* is the perceiver and connector of physical and spiritual realities; it helps us to discern and to respond to the world beyond us.

Javanese mystics believe that human beings can be liberated from their miserable incarnation by concentrating their thoughts in order to be in communion with God. This process involves channeling cognitive memory into *rasa* through intense meditation. The result of intense meditation is the ascension of our spiritual being to God and the acquisition of true *rasa*.<sup>30</sup>

True *rasa* makes someone a real Javanese. The refined *rasa* and behaviours, along with the sharp spiritual senses cultivated in true *rasa*, are highly regarded in Javanese culture. True *rasa* is linked with power over self and thus



denotes a high social status. Only aristocrats and learned ones—the two highest ranks in the medieval Javanese social caste system—have access to the acquisition of true *rasa*. Yet, ordinary people who are successful in acquiring true *rasa* are considered learned ones and are understood to belong to the high social class.

## The Encounter of Church Tradition and Local Theological Themes in the Life of Tosari

Paulus Tosari was born in Madura, East Java, in 1813. He was brought up in the orthodox Muslim tradition which emphasised good works to attain salvation. Under the influence of his father and some friends, he encountered Javanese mysticism.<sup>31</sup> Between periods of learning Islam and learning mysticism, Tosari fell into gambling. Harthoom, a Dutch missionary, later commented on his old life:

Tosari . . . lives according to his words . . . [he] never missed a prayer, but something was lacking for his peace of mind. He therefore travelled from one teacher to another in order to find the right way . . . Paulus did everything but he could not find peace. . . . Someone advised him to fast strictly . . . he was on the point of becoming a hermit, when one of his friends brought him the message of the Gospel.<sup>32</sup>

The need for inner peace, a common theme in Javanese mysticism, mingled in Tosari with a cry for the right way which is a spiritual struggle in Islam.

Tosari's quest was answered by the Gospel teaching of Coenrad Laurans Coolen, a lay evangelist, of Russian and Javanese blood, who worked among the Javanese in East Java and contextualised Christian truth with the Javanese worldview through the translation method. Coolen drew parallels between Christian stories and Javanese folklore adapted from Mahabharata, assuming a narrative connection between two religious traditions.<sup>33</sup> Hence Coolen made Christianity appealing to the followers of Muslim and Javanese mysticism. His teaching smoothed the transition of Tosari's imagery of God from a static God, as taught by classical teaching of Islam, into a saving God known in Christianity.<sup>34</sup> But Coolen's contextualisation went too far by discarding sacraments from the liturgy.<sup>35</sup> And since Coolen did not conduct baptism, Tosari and several indigenous Christians from Coolen's village went to another church in Surabaya to get baptized in 1844. They then pioneered an indigenous Javanese church in East Java, known as *Greja kristen jawi wetan*, where Tosari composed *Rasa sejati*.<sup>36</sup>

Tosari received pastoral assistance from missionaries in Surabaya's church who, like Coolen, were influenced by the pietist movement in Europe. In contrast with Coolen, the Surabaya church under Johannes Emde's leadership opposed Javanese cultural practice. They enforced European dress in Sunday worship and prohibited

*gamelan* music and traditional puppet performances.<sup>37</sup>

Both Emde's and Coolen's approaches arose from cultural pride. The European Emde regarded his culture as superior to Javanese culture and Coolen failed to see the different assumptions of the Christian worldview and the Hinduism-Javanese worldview in his translation. The clash between these two approaches is rightly called a tension of culture against culture rather than Christ against culture in a Niebuhrian sense.<sup>38</sup>

Tosari grew an authentic and independent faith based on his personal encounter with God through a thorough scripture reading.<sup>39</sup> He adapted his spiritual predecessors' approaches whenever appropriate with his understanding of the Gospel. He followed Coolen in communicating the Gospel message through local art such as *tembang* and puppet shows and in maintaining the vocabulary of Javanese mystics to communicate the Gospel. But Tosari's strict pietism was similar to Emde's as he was bold to transform cultural practices that disagreed with the Gospel such as *tayuban* rites that connoted inappropriate sexual lust and invocation of the spirits. Finally, the centrality of the Word in Tosari's preaching and writing classified him as a Reformed-pietist theologian.

Tosari's strong spiritual approach in his pastoral ministry was thus influenced by the pietist movement as well as by his Muslim and Javanese mysticism backgrounds. He perceived Christ as the answer for his religious quest. He asserted that the oneness with God is made possible through the coming of Jesus Christ, Immanuel, the perfect Man, who is able to bring human beings into contact with God. Faith in Jesus is the prerequisite of communion with God.<sup>40</sup> Tosari's spiritual approach in ministry was evident in his comment, "The Gospel must penetrate our whole being if all is to go well with us."<sup>41</sup> For him, the success of evangelism did not stop in cognitive reasoning, but continued to touch heart, soul, and the totality of our existence. Salvation, as we shall see from his work, came from receiving and embodying the Word which points to Christ the incarnate Word.

## The Encounter of Parallel Theological Themes in *Rasa sejati*

While lacking precision in his own translation, Phillip Van Akkeren suggests Tosari's parallelisation of *Rasa sejati* with a mystical sense and with Javanese Christianity. I will analyse Van Akkeren's mistranslation and suggest a new meaning of true *rasa* based on my translation.

Van Akkeren argues that the terms *spiritual disposition*, *true feeling*, and *right knowledge* in *Rasa sejati* can be replaced by righteousness (*temen*). He comments on Tosari's work, "*Rasa sejati* is the work of a Christian who seems to . . . lose himself entirely in the 'fulfillment of the law,' the achievement of righteousness (*katememan*)."<sup>42</sup> Van Akkeren's choice in translating *temen* as a legal status of righteousness is questionable. The word *temen* is better translated as *real* or *truly* that implies the fullness of existence brought by the true *rasa*.<sup>43</sup> A more appropriate



word for legal righteousness is *leres* as in line 1.0 of *Rasa sejati*. In addition, the word *pinangkanipun* (1.0) which implies *being given* or *originated* is better translated as *coming* which signifies the independent activity of the true *rasa*. Van Akkeren misinterprets true *rasa* as Tosari's syncretic answer to his religious quest of righteousness from Islam and of inner peace from Javanese mysticism rather than a pedagogical tool for his congregation. Below is my translation from selected verses that will be further analysed.<sup>44</sup>

- |      |   |  |
|------|---|--|
| 1.0  | Rasa sejati pinangkanipun saking Gusti Allah.<br>Tanpa rasa sejati manungsa boten leres wonten ngarsaning pengeran.   | True <i>rasa</i> is from God. Without [embracing] true <i>rasa</i> human beings cannot be found righteous before the Lord.   |
| 1.4  | Pitulunging sukma suci, marang sejatinya rasa,<br>ngrowangi karya sirnane, rasa kang ala puniku,<br>ingkang sengsem mring dosa, supaya uripnya iku,<br>anut sejatining rasa.  | The Holy Spirit helps the <i>rasa</i> to be real by initiating the resistance against evil works, [that is] the <i>rasa</i> of evil that loves sin, in order for our lives to acknowledge the true <i>rasa</i> .             |
| 1.5  | Wong anut rasa sejati, kelangkung suka pirena,<br>mring pakarya becik kabeh, nyegah mring pakarya<br>ala, siyang latri tan pegat madhep mring tindak<br>kang tuhu, ing ngabyantara Pangeran.                              | He/she who acknowledges true <i>rasa</i> will greatly rejoice, everything he/she does is all good, he/she is able to prevent the work of evil, and is continuously in God's presence all day and night with a sincere heart. |
| 2.0  | Manungsa ingkang nampeni dhawuh in Gusti<br>Allah punika ingkang kanggenan rasa sejati, gadhah<br>kamukten sang nabetipun sangsara, tindaking<br>gesangipun, boten miturut raosing hawa napsu.                            | The human being who receives the word of God will have true <i>rasa</i> , persevere despite sufferings, her/his behaviors [will lead to] life, and he/she will not follow his/her lust and desire.                           |
| 4.0  | Tiyang ingkang kanggenan rasa sejati punika<br>mikir lan ngatos-atos menggah ing tindainga<br>gesangipun.   | A person who has true <i>rasa</i> would think first and be careful in living his or her life.  |
| 4.11 | Mangkono rasanya kalbu, wong darbē rasa<br>sejati, mrih kuwat sabaring driya, murih bangkit<br>angglampahi, sirnaning durta angkara, tumanem<br>angga pribadi.  | This is the <i>rasa</i> of the mind, a person who has true <i>rasa</i> , will endure suffering, will rise again, vanish evil, and deny self.   |
| 4.12 | Nglampahi karsa hyang agung, tumindak karsaning<br>gusti, saras mring gusti Allah, anunggal rasa mring<br>gusti, amrih tulusing pamuja, kalawan rasa sayekti.   | To do God's will, to do God's will, in line with the Lord God, one <i>rasa</i> with the Lord, praising God with a sincere heart and <i>rasa</i> of faith/trust.  |
| 5.0  | Gesang tanpa rasa sejati punika gesang tanpa<br>guna kados dene dhawuhipun Gusti Yesus; kowe<br>iku minangka uyah ing jaman mangka manawa<br>uyahipun ilang asine, kang kagawe mulihake asine<br>apa, wus ora ana paedah. | Life without true <i>rasa</i> is a useless life, thus said the Lord Jesus: You are the salt of the world. If the salt loses its saltiness, what can we use to restore its saltiness? It is no longer useful.                 |

*True rasa is given by God.* Tosari stated that the only way to be righteous (*leres*) is by depending on God who gives true *rasa*. In so doing Tosari made an appeal to God's grace and refuted the teachings of Javanese mysticism and Islam that promoted human effort in intense meditation and legalism to gain true *rasa*. Tosari's message echoed Paul who stated that everyone has sinned and lost God's glory (Rom. 3:23) and that salvation is by the grace of God instead of human merit (Eph. 2:9). A God-given true *rasa* is a Good News for ordinary and unlearned people who do not otherwise have the access to acquire mystical true *rasa*. For Tosari everyone has the same starting point of gaining true *rasa*: a dependence upon God's bestowed grace. Tosari's thought may have eliminated feelings of inferiority due to the social caste system from his congregation members' hearts.



*True rasa is needed for right relationship with God.* True *rasa* is the prerequisite of being righteous before God (1.0), being in the presence of God (1.5), and being united with God in one mind (4.12). Tosari echoed the theme of communion with God in Javanese mysticism and righteousness in Islam as the highest spiritual achievement, but he altered the source of right relationship to that graciously given by God. From the beginning of his song, he proclaimed God's grace.

*True rasa is obeying God's word.* True *rasa* is associated with receiving God's Word (2.0) and doing God's will by faith (4.12). In light of Tosari's habit of thorough Bible study and reading, we may deduce that true *rasa* is the fruit of reading and obeying the Word of God. For Tosari, our unity with God is attained by aligning our whole existence, body, soul, and mind with God's word. That kind of unity will make us wise and sharp in facing life struggles.

*Our struggle to align ourselves with true rasa in resisting the evil ones receives assistance from the Holy Spirit.* This statement is a striking contrast with Muslim legalism where human strength and power are needed to achieve holiness in life (1.4). Moreover, true *rasa* helps us to persevere and gain triumph over suffering. This teaching might have provided consolation for Tosari's congregation as it suffered from Dutch colonial oppression.

*True rasa is the prerequisite for a holy and fruitful life.* In line with the function of mystical true *rasa* as the overseer of our thoughts and behaviors, possessing true *rasa* has ethical implications. True *rasa* helps us to live our lives with precision and sharpness in every occasion of decision-making so that we live a fruitful life (1.5 and 5.0). True *rasa* is not an escape from reality by self-transcendence. Rather, the self-transcendence in true *rasa* enables Christians to face the hard reality of life by total surrender to God and faith that God will help us. Even in the present day, surrender by faith is a prominent virtue in the lives of Javanese Christians.

*True rasa makes our souls rejoice* (1.5). Scriptures speak of rejoicing and being fruitful in our works: to follow God's statutes and rejoice in their riches (Ps. 119:26), to gain wisdom (Prov. 8:32-36), and to discover the kingdom of heaven (Mt. 13:44-46). Again, Tosari drew a parallel between divine knowledge, known as true *rasa* in Javanese mysticism, with wisdom and words from God in Christianity.

## Paulus Tosari's Local Theology

Tosari's *Rasa sejati* is an attempt to answer the quest for true *rasa* in Javanese mysticism and is liberating news from Islamic legalism. True *rasa* is the Good News of grace for all people, communicating a message that they do not have to rely to their own strength to gain fullness of life. Tosari's work is Good News especially for the people in the lower and middle classes who had little chance to obtain true *rasa* through religious rituals of self-actualisation. *Rasa sejati* thus possibly functioned as a counter-cultural tool as it altered the collective

consciousness and memory of *rasa* spiritual formation of early Javanese Christians. The self-identity of Javanese Christians was transformed from the outcast people of God—an idea implied by the elaborate rites to acquire true *rasa* in mystical sense—into God's intimate friends.

Tosari's work can be categorised as both ethnographic and as liberation, as the two approaches coexist in the *Rasa sejati*. The hymn serves a liberation model that challenged the social caste system and the hierarchy of spiritual capacity. It subtly promoted equity among different social statuses, especially among humble farmers. Yet Tosari promoted continuity of Javanese identity by using Javanese mysticism's vocabulary.

*Rasa sejati* explains the process of acquiring and embodying the power of God's Word in one's life. It delineates the priority of mind and soul over the body in a way similar to Augustine's anthropology.<sup>45</sup> While Augustine viewed the harmony of the body and soul as only happening by God's grace, Tosari named that grace as God's Word.<sup>46</sup> Tosari's description of the dynamic activities of God's Word within our hearts, especially on the role of the Word in the harmonizing process of body and soul, is a contribution to modern theological anthropology.

There are similarities between Tosari's hymn and contemporary Indonesian charismatic spirituality. Both traditions recognise the importance of clinging to God through obedience to God's Word as the way to be precise and sharp in life's decisions and actions. For example, Iin Cipto, a lay evangelist from the charismatic tradition, speaks about the sharpness and precision in ministry that can be attained by clinging to God and asking for a clean heart.<sup>47</sup> This contemporary charismatic movement does not use the phrase true *rasa* as the mediating process of internalising the Word into one's soul, instead choosing the words *a clean heart* to describe total surrender to God's Word. Yet this similarity suggests that the cultural theme Tosari proposed more than a century ago is still relevant for current Christian struggles in Indonesia.

## Singing *Rasa sejati*

Older Javanese Christians had the habit of singing (*nembang*) the *Rasa sejati* in the quiet of the night by the light of a small oil lamp. Van Akkeren opines that the practice was to acquire peace of mind before going to sleep.<sup>48</sup> I suggest that the practice of singing *Rasa sejati* before going to sleep should be understood in light of the function of music in Javanese culture and the role of song in self-identity formation.

Tosari's poem was conveyed in the form of *tembang*, a Javanese folk song.<sup>49</sup> Originally, *tembang* was sung during art performances such as dance and orchestral music, as well as during communal celebration or rituals of passage such as circumcision, birth, or the seventh month of pregnancy.<sup>50</sup> It was customary to sing *tembang* as part of a vigil, staying awake until late night. The Javanese consider vigil the ideal mental state of alertness. Loaded with folklore or local wisdom lyrics, *tembang* was used as a



pedagogical strategy.<sup>51</sup> Indigenous preachers used *tembang* tunes mixed first with Christian texts from the Dutch Reformed and pietist traditions and later with their own theological texts. They sang Christian *tembang* as prayers and pedagogical songs in Sunday liturgies, at meals, and beyond.<sup>52</sup> Indigenous Christian communities in Central Java followed the custom of Christian communities in East Java (most likely Tosari's community was among them) of having evening gatherings for fellowship, prayer, and singing religious instruction in *tembang*. This practice was derived from the Javanese Muslim culture which had found it an effective path for spiritual enlightenment.<sup>53</sup> This Christian practice was a first, if not the earliest, step of Gospel contextualisation into Javanese culture and practice.

For the Javanese people, artistic performances are vehicles of meditation towards spiritual transformation.<sup>54</sup> In a gamelan orchestra performance, besides listening to the audible sound produced by the instruments, the audience is expected to absorb the underlying feeling (*rasa*) carried by the song.<sup>55</sup> Meditation and meditative singing are believed to develop spiritual faculties and refine *rasa* so that one is able to experience a transcendental unity with the world beyond oneself. Grasping the spiritual realm begins with the bodily senses.<sup>56</sup> Specifically, musical performances like the gamelan can entrain the spirit world to descend, to activate true *rasa*, and to help one approach a sense of enlightenment.<sup>57</sup> Likewise, shadow-puppet theaters are to invoke the spirit as well as to increase self-consciousness.<sup>58</sup>

Modern theories support the usage of artistic performances as tools to aid spiritual formation. Poetry can function as therapy to raise unconscious thoughts into a conscious state, can facilitate self-awareness through its reflective nature, and can give name to what is silent.<sup>59</sup> Singing before sleep is effective for learning because sleeping enhances learning the task performed before sleeping.<sup>60</sup> The pre-sleeping condition creates a relaxed mind ready for learning. Furthermore, Christian music and hymns help to improve aural and oral memory and to stir the affections.<sup>61</sup> And, music heard with low attention aids implicit memory and serves as a retrieval clue for certain concepts.<sup>62</sup>

Poetry, sleeping, and music are elements in the practice of singing *Rasa sejati*. Combining them with their counter-cultural content, the practice of singing *Rasa sejati* is a powerful tool to reshape the Javanese Christian's self-identity. Considering the aim of the song to address the collective memory that constructs self-identity, singing *Rasa sejati* before sleeping is a profound practice, because it inserts new identity through the implicit memory of emotional aspects.<sup>63</sup> In practice, singing *Rasa sejati* gives peace of mind because the self-actualisation in *Rasa sejati* is ensured in full surrender to God and his Word. The singing practice liberates hearts from the social hegemony that preserves spiritual access for the minority elite. Singing *tembang* before sleeping is an embodying process of *rasa*. Hence Tosari's congregation does not change the strategy to improve *rasa*, but they preserve the rite of the culture as close as possible with the original intention of

singing, while filling it with new words from the true God.

In light of our earlier discussion concerning the prohibition of cultural practice to invoke spirit, the question may be asked, why does Tosari allow the practice of *tembang*? Does singing *Rasa sejati* invoke the spirit world and fall into syncreticism? In this author's opinion, *Rasa sejati* is Tosari's way to redeem Javanese art performance that is usually consecrated for the invocation of spirits. He did so by changing the words into biblical truth and enabling *tembang* to become a meditative prayer to the triune God. So for Tosari, the bridge between syncretic practice and Christian practice is the Word, both spoken and embodied.

Tosari's contextualisation provides insights for current pastoral and missional practices which incorporate local art in liturgical expression. He was careful to keep the contextualised Good News free from the distortion of other religious practices by a thorough discernment of the spirit and *rasa*—the embodied Word—behind the behaviors. For example, we may use *rasa* to discern if a liturgical dance adapting movement from a certain culture is glorifying God or drawing our attention to the performers.

## Conclusion

Paulus Tosari's *Rasa sejati* is a pedagogical hymn that contextualises the message of Christian salvation and uses a strategy of spiritual formation from the vernacular of Javanese mysticism. It refutes the role of human merit in salvation from Islam and Javanese mysticism traditions. The song transforms the congregation into their new identity in Christ, forming them through a path of spiritual progress, fullness of life, and communion with God by internalizing God's Word and wisdom into their lives. This song gives a sense of continuity of identity for Javanese Christians, but at the same time it liberates the congregation from the lack of special knowledge in mystical true *rasa* by giving them the Gospel truth about divine wisdom, the true *rasa*.

## Prospects for Future Research

Two interesting phenomena arose in this research: 1) the hymn is now better known by Javanese mysticism practitioners than by Christian communities in Indonesia; 2) the original melody of the hymn could not be found either online or in the Javanese hymnal although the song appears to be sung by the older Javanese Christians in Tosari's church in Mojowarno. These phenomena deserve further research in the fields of liturgy, church history, and mission. What does the melody of the song sound like and how would it have an impact on the congregation? Why is the popularity of the song decreasing among Christians and yet increasing among Javanese mystics? How does the theological message of *Rasa sejati* reach out to unbelievers and how does it affect their spiritual formation? Did Tosari use the hymn as a temporary transition aid from old beliefs to Christianity? If so, what was his next step? Is there any



historical continuity between the indigenous Javanese movement and the contemporary charismatic movement? These provoking questions are just beginnings of Javanese contextual theology rediscovery.

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## Notes

<sup>1</sup>Contextualisation in this paper refers to presenting the Gospel truth relevantly to certain cultures without losing the essence of the truth by merging it into existing cultural worldviews and assumptions. It is different from *syncretism*, which is an effort to merge two belief systems with the result of losing the original thought of each core belief.

<sup>2</sup>C Michael Hawn, *Praying and Singing Globally* (Grand Rapids, MI: Eerdmans, 2003), 5.

<sup>3</sup>Mark Porter, "The Developing Field in Congregational Music Studies," *Ecclesial Practices* 1 (2014): 149-166.

<sup>4</sup>Ibid., 179.

<sup>5</sup>The anthology was published by Taman Pustaka Kristen. Philip van Van Akkeren, *Sri and Christ: A Study of the Indigenous Church in East Java* (London: Lutherworth, 1969), 175.

<sup>6</sup>Hendri F Isnaeni, "Rasa sejati Paulus Tosari," accessed May 29, 2015, <http://historia.id/agama/rasa-sejati-paulus-tosari>.

<sup>7</sup>Van Akkeren, 179.

<sup>8</sup>Ibid., 175.

<sup>9</sup>Paul G Hiebert, R Daniel Shaw, and Tite Tineou. *Understanding Folk Religion* (Grand Rapids, MI: Baker, 1999), 79.

<sup>10</sup>Robert J Schreiter, *Constructing Local Theologies* (New York: Orbis, 1985), 1. The Gospel is defined as the Good News of Jesus Christ; the Church is the container where the Good News becomes incarnate; the culture is the concrete context where the Good News is planted, 21.

<sup>11</sup>Schreiter, 10.

<sup>12</sup>Ibid., 13.

<sup>13</sup>Ibid., 15.

<sup>14</sup>Ibid., 18.

<sup>15</sup>Ibid., 33.

<sup>16</sup>Swee Hong Lim, *Giving Voice to Asian Christians* (Saarbrücken, Germany: VDM Verlag Dr Muller, 2008), 91-92, 141-142.

<sup>17</sup>Schreiter, 29.

<sup>18</sup>Judith Becker, "Tantrism, *Rasa*, and Javanese Gamelan Music," in *Enchanting Powers: Music in the World's Religions*, ed. Lawrence E Sullivan (Cambridge, MA: Harvard University, 1997), 15.

<sup>19</sup>Becker, 15.

<sup>20</sup>Susan Pratt Walton, "Aesthetic and Spiritual Correlations in Javanese Gamelan Music," in *Global Theories of Art and the Aesthetics*, ed. Susan L Feagin (Malden, MA: Blackwell, 2007), 31.

<sup>21</sup>Becker, 26.

<sup>22</sup>Walton, 31.

<sup>23</sup>Ibid.

<sup>24</sup>Ibid., 33. Cf. the classification of Javanese language into three classes: informal for peasants (*ngoko*), formal for middle class or merchants (*krama*), and formal-upper class for aristocrats (*krama inggil*).

<sup>25</sup>Becker, 17.

<sup>26</sup>Ibid., 28.

<sup>27</sup>Ibid., 26.

<sup>28</sup>Ibid.

<sup>29</sup>Walton, 34.

<sup>30</sup>Van Akkeren, 175.

<sup>31</sup>Ibid., 172.

<sup>32</sup>Ibid., 173.

<sup>33</sup>Ibid., 67.

<sup>34</sup>Ibid.

<sup>35</sup>Isnaeni. According to Van Akkeren, Coolen might have omitted baptism because his children from his illegal wife could not be baptised; 72.

<sup>36</sup>Ibid.

<sup>37</sup>Van Akkeren, 79-80.

<sup>38</sup>H Richard Niebuhr, *Christ and Culture* (New York: Harper Collins, 1951, 2001), 45-82.

<sup>39</sup>Van Akkeren, 176.

<sup>40</sup>Ibid., 176.

<sup>41</sup>Ibid., 173.

<sup>42</sup>Ibid., 178.

<sup>43</sup>Irfan Soetedja, "Translator Jawa," accessed May 31, 2015, <http://www.mongosilakan.net/translatorjawa/>.

<sup>44</sup>The number refers to chapter and verse. Zero refers to the introduction of each chapter. Paulus Tosari, "Serat rasa sejati," modified April 22, 2015, accessed April 7, 2015, <http://www.wongjawanyeni.blogspot.ca/2011/04/rasa-sejati.html>; and, accessed May 30, 2015, [www.alangalangkumitir.wordpress.com](http://www.alangalangkumitir.wordpress.com).

<sup>45</sup>Augustine, *City of God* (London: Penguin, 2003), 27.

<sup>46</sup>Ibid., 568.

<sup>47</sup>Portal Khotbah Blogspot. "Khotbah Iin Cipto Ciri-ciri generasi penuntas," accessed May 31, 2015, <http://portalkhotbah.blogspot.ca/2013/02/khotbah-ciri-ciri-generasi-penuntas.html>.

<sup>48</sup>Van Akkeren, 175.

<sup>49</sup>Javanese *tembang* has several groups, each with variants. I have not found which kind of *tembang* was used by Tosari. We can only deduce, based on the practice of singing it, that Tosari used the *macapat* which requires no musical instrument or gamelan and is usually sung among the commoners. See Sutarman Partonadi, *Sadrach's Community and its Contextual Roots* (Amsterdam and Atlanta, GA: Rodopi, 1990), 139. *Tembang* has several tunes based on meter and rhyme of the syllables. A sample of *macapat tembang*, "Asmaradhana," can be found on Yen Hestu, "Tembang Macapat Asmaradana (Laras Plendo Pathet Sanga)," accessed Oct. 5, 2015, <https://www.youtube.com/watch?v=95tlnOnEBDU>.

<sup>50</sup>Bernard Aps, *Tembang in Two Traditions*, (London: The School of Oriental and African Studies, University of London, 1992), 113-116.

<sup>51</sup>Ibid., 117.

<sup>52</sup>Partonadi, 132-140.

<sup>53</sup>Ibid., 136.

<sup>54</sup>Becker, 15.

<sup>55</sup>Walton, 36.

<sup>56</sup>Becker, 25.

<sup>57</sup>Ibid., 51.

<sup>58</sup>Becker, 17.

<sup>59</sup>Donna C Owens, "The Psalms: 'A Therapy of Words,'" *Journal of Poetry Therapy* 18: 3 (Sept. 2005): 136.

<sup>60</sup>Ilana Hairston and Robert Knight, "Sleep On It," *Nature* 430: 6995 (July 2004): 28.

<sup>61</sup>Bruce Hindmarsh, "'End of Faith as Its Beginning:' Model of Spiritual Progress in Early Evangelical Devotional Hymns," *Spiritus: A Journal of Christian Spirituality* 10: 1 (Spring 2011), 2.

<sup>62</sup>Margarita Alexomanolaki, Catherine Loveday, Chris Kennett, "Music and Memory in Advertising: Music as a Device of Implicit Learning and Recall," *Music, Sound, and the Moving Image* 1: 1, (Spring 2007), 52.

<sup>63</sup>Ibid., 53.



# Annual Conference 2015

July 12-16, 2015, New Orleans, Louisiana

Sunday, July 12

EMILY R. BRINK, FHS

Meeting for the first time in New Orleans, members of The Hymn Society came from near and far for “Jazz, Jambalaya, and Jubilee,” responding to the invitation “Somebody’s callin’ my name.” Almost three hundred came from across the United States and Canada, plus one or two each from China, Finland, Germany, the Netherlands, and a group of eleven (!) from Brazil. Many more from the community joined us for the daily hymn festivals throughout the week.

Part of the Brazilian delegation.



This annual event, held each year in a different city, was actually the first of two summer conferences in 2015. Every six years we join two other societies for joint meetings. Only ten days after we met in New Orleans, many from our society traveled to Cambridge where The Hymn Society of Great Britain and Ireland hosted our society and the European *International Arbeitsgemeinschaft für Hymnologie*. Several persons attended both the New Orleans and Cambridge conferences. (For more on the Cambridge conference, see pp. 9-10.)

The first event of our New Orleans conference was a Sunday afternoon organ recital by Dutch organist Wim Ruessink at the historic Christ Church Cathedral (Episcopal), just a short drive down St. Charles Avenue from Loyola University, our host institution. He chose a program of twentieth-century European composers not well known in North America. Of particular interest was a fascinating jazz setting of “Be thou my vision” by the Hungarian/German composer Zsolt Gárdonyi, from his *Jazz Inspirations for Organ I* (Bärenreiter). Hearing organ jazz on a hymn tune was fun, fresh, and a very appropriate start to our conference in the birthplace of jazz.



The opening festival Sunday evening, “When the Storms of Life Are Raging,” brought to memory the devastation of much of New Orleans from Hurricane Katrina ten years earlier. Meeting at St. Charles Avenue Baptist Church, and led by coordinators John Ambrose and Debbie Lou Ludolph, we prayed and sang of the way the storm clouds gathered, raged, and finally passed over—not only New Orleans, but other places at other times as well. Mary Louise Bringle’s “Can you feel the seasons turning” placed all natural disasters in the large context of the whole creation groaning, so we sang songs specifically composed in response to the New Orleans tragedy, and others from Haiti, the Philippines, South Africa, Brazil, and more. We ended in joy and hope, almost raising the roof on “The storm is passing over,” by African American composer Charles Tindley. We often sang unaccompanied, though sometimes supported by local musician Brad Moggach playing piano, organ, or saxophone. We did what we love to do and what many come for—lift our voices together in sorrow and lament, hope and joy, encouraged to stretch by singing in ways sometimes beyond what we can manage back home.

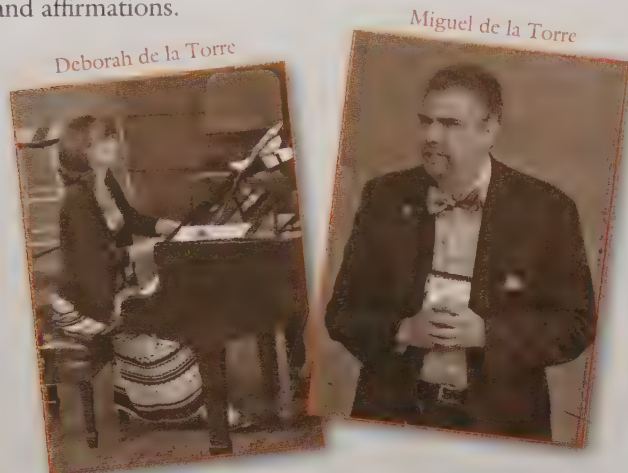
Back on campus, the evening ended with a “sno-ball” reception—a traditional New Orleans treat of shaved ice cones over which cane sugar syrup is poured—and we could pick from several flavors of syrup. With our colorful cones, we greeted old friends and started making new ones—a perfect way to end our first day in the Big Easy.



## Monday, July 13

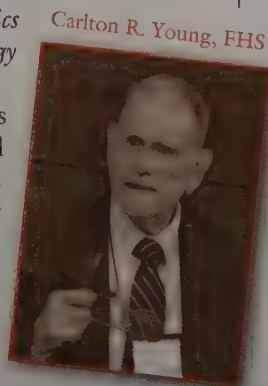
REBECCA SLOUGH

Tom Baynham and Stephanie Budwey led the week's morning prayers. Monday's songs and words focused on the dignity of all people and their "place at the table." Past and current Lovelace scholars provided instrumental support and tonal color to our sung prayers and affirmations.



Deborah De La Torre opened the plenary with a wonderful piano prelude that used the tunes LYON and ODE TO JOY. This introduction to the session intentionally contrasted with her husband's presentation "Congregational Singing (Praising God) from the Margins." Miguel De La Torre challenged us to consider a number of uncomfortable truths. While congregational worship and music can transform the lived reality of particular moments of our experience, they can also become an opiate, blinding us to social and political realities of people living at the margins of our societies. Holy Saturday, that time filled with lament, abandonment, waiting, and hopelessness, most often reflects the experience of those who are oppressed. Jesus's crucifixion has more relevance for many who suffer than the triumph of the resurrection does. Deborah led us into the space of lament using several of her stunning compositions. Miguel asked us: What do our hymns reveal about who we think God is in the face of suffering and hopelessness? What are the images of death and hope that are presented in our hymnody? What complicated truths about suffering and oppression does the simplicity of our praise hymns mask? [Editor's note: Material for the lecture came Miguel De La Torre, *The Politics of Jesus: A Hispanic Political Theology* (Rowman and Littlefield, 2015).]

Carlton (Sam) Young, FHS, was fully himself—witty, entertaining, and informative—as he described the history and contents of the *Canterbury Dictionary of Hymnology*. Capturing this session on video would have kept for posterity the performance of a hymnological sage.



Following lunch Alan Hommerding, Mary Kiefer, and Thomas Strickland from World Library Publications introduced their new hymnal, *One in Faith*, published in 2014. We sampled a variety of mostly contemporary texts and tunes that the leaders thought were of particular interest.

Suzi Byrd's sectional, "Improvisation from Music to Liturgy," showed us how to create a framework and a path for building a congregation's trust in its capacities to improvise. Worship and music leaders have significant roles in creating a space in which trust in the Spirit and in each congregational member grows and deepens.

In the second sectional period Adam Tice introduced his new hymn collection, *Claiming the Mystery*, to a standing-room-only crowd. Many composers whose new tunes appear with Adam's text were present. We were privileged to sing Adam's words while they were brought to life with excellent tunes. Tice just keeps growing stronger and confident in his craft.

Monday's hymn festival, dedicated in loving memory of Pat Henry, was held at Holy Name of Jesus Catholic Church on the Loyola Campus. Dan Damon gathered his jazz-playing friends (David Higgenbotham, Doug Belote, Jock Lewis, Jamil Sharif, Suzi Byrd, and Eileen Johnson) and took us "Down by the Riverside." With different jazz stylings, we strolled through familiar tunes of ancient and modern origins. The most challenging song was Dave Brubeck's setting of the Sermon on the Mount "Blessed are the poor in Spirit." What a great thing to sing Duke Ellington's "Come Sunday" with musicians who knew what to do with the piece!

The silent gathering of evening prayer was a welcomed gift. Planned by Fred Graham, FHS, this late day prayer focused our hearts and minds on the gifts of creation and our responsibilities to care for it. The unhurried gracefulness of the service opened the way to rest at the end of a full day of spoken words and musical sounds.

## Tuesday, July 14

LIM SWEE HONG

On Tuesday, July 14, the second full day of the conference, we were treated to a wonderful retelling of the history of Reformed Jewish congregational song by well-regarded musicologist John H. Baron. His lecture was peppered with wonderful anecdotes and musical examples that introduced the assembly to world of Jewish congregational song. (See the bibliography from Baron at the end of this article.) In the subsequent sectional, I joined several participants in a hymn-reading session, "Singing Our Savior's Story: Hymn Texts for the Christian Year since 1990," led by Jimmy Abbingtong. In attendance was one of the featured composers in the GIA publication, Sally Ann Morris, who Abbingtong occasionally called on to play her own works. At one point, she shared how her song could be appropriately used as ritual music in prayer.



After lunch, the community gathered for the Annual Meeting where Executive Committee members made their reports and the delegation from Brazil was introduced and enthusiastically received by the community. The Brazilians in turn rendered a song and presented gifts to The Society, received by Deborah Loftis, our Executive Director. At this meeting, James Abbington was inducted as the newest Fellow of The Hymn Society. Newly elected member-at-large, Benjamin Brody, introduced the next conference location in Redlands, California, and had everyone singing lustily the well-conceived contrafacta of "California Girls." Ultimately, the highlight of the annual meeting must be the announcement of Brian Hehn being appointed the Director of the Center for Congregational Song. Loftis's pronouncement, figuratively speaking, brought the house down.

Following the adjournment of the Annual Meeting, I attended the presentation of Saya Ojiri, a member of The Hymn Society of Japan and student at Emmanuel College in the University of Toronto. She presented on the current state of Japanese hymnody, dispelling some of our preconceived expectation of non-Western congregational song and she led the group in singing a few hymns in transliterated Japanese.

Following dinner, participants took a short walk to nearby Temple Sinai where Cantor Joel Colman led in an enlivening song service, "Shiru L'Adonai – Sing unto the LORD: A Feast of Jewish Congregational Hymnody." After the hustle and bustle of the day, a quiet reflective evening prayer led by Fred Graham and select Lovelace scholars helped many center on the existential reason for our music making and life's purpose.

## Wednesday, July 15

### ANTHONY RUFF, OSB

Wednesday began with Morning Prayer led by Tom Baynham and Stephanie Budwey. We sang "Precious Lord" in parts, heard from Amos and the Gospel of Luke, kept silence, and prayed Prayers of the People for Interfaith Day. The final song was Charles Tindley's "I'll overcome someday."

The plenary, "Spirituals and Gospel Song in African American Congregational Singing," was given by Roy Belfield, Jr. Belfield is Director of Choral Activities and



President Jacque Jones



Deb Loftis; James Abbington, FHS;  
Bob Batastini, FHS

Associate Professor of Music at Texas Southern University in Houston. "If I had hair, it would be standing straight up," Belfield said as he took the stage. He was referring to the enthusiastic singing of the several hundred attendees. His presentation was a historic overview of the development of African American hymnody, from spirituals to gospel songs and beyond. The presentation was interactive and spirited. We began by singing "I want to be ready" in parts without notated music – all knew it. We sang a slow and sustained "O Lord, have mercy," a call and response "Certainly Lord," a syncopated "Ev'ry time I feel the Spirit," Tindley's "I have found at last a savior," "Yes, God is real" by Kenneth Morris, and "I was there when the Spirit came" in Morris' arrangement of Doris Akers' piece. There was much audience involvement in naming of well-known spirituals and songs in the various categories Belfield treated. All this was a wonderful preparation for the evening hymn fest (see below).

The morning took an interesting turn with the presentation of the Catholic *Credo* hymnal by presenter Vince Ambrosetti and pianist Debra Lee Williamson of International Liturgical Publications. ILP has roots in the charismatic renewal of the 1970s but has since expanded to include traditional and traditionalist Catholic sacred music in its very wide array of hymnals and worship books. Ambrosetti is a born salesman, and his presentation was more of a sales pitch than The Hymn Society is accustomed to at its plenary sessions. It was apparent, though, that the presenters hadn't had a chance to get to know The Hymn Society. There was nervous laughter when Ambrosetti began by asking whether we were accustomed to singing and would be ready to sight-read from his hymnal! Of course we were, and we sang with gusto from an array of fine pieces, traditional and contemporary, in the *Credo* hymnal. Ambrosetti included a little sermon on the importance of traditional God language and an "invitation" for us to follow his practice of not making God language "inclusive." As anyone who knows The Hymn Society would guess, this met with a rather mixed reception.

I tried to double-dip and take in parts of two sectionals, Michael Silhavy from GIA Publications on "The Hymn Tunes of Calvin Hampton—What Happened?" and Matthew Hoch on "Modern Episcopal Hymnody: *The Hymnal* 1982 in the 21st Century." My favorite anecdote about Calvin Hampton concerned the request Lutheran hymn editors made of him to simplify some of the accompaniments for pieces of his which had already appeared in Catholic hymnals from GIA. His response? "Catholics have the worst organists in Christendom and they've published my music as written, so I'm not going to simplify it for Lutherans!" (Hampton was Episcopalian.)

Buses took us to the French Quarter, and many Hymn Society folks were seen having a local specialty, deep-fried beignets, pastries covered with powdered sugar. I wanted to believe that the word derived from the French *béni* based on the Latin *benedictus* – blessed. But no, it's



Roy Belfield



French for *bump*. Hymn Society members did plenty of “bumping,” and also enjoyed gumbo and other local treats in French Quarter restaurants for dinner.

The hymn fest that evening in the Catholic Cathedral-Basilica of St. Louis, King of France was “I Shall Not Be Moved: Hymns, Spirituals and Gospel Songs in the African American Experience.” This was coordinated by our morning keynote speaker Roy Belfield along with Melva Costen. We sang pieces by heart and pieces notated in parts in the conference book. It was a powerfully moving experience to sing this wide variety of songs from the African American experience in the grand old city of New Orleans.

## Thursday, July 16

EMILY R. BRINK, FHS

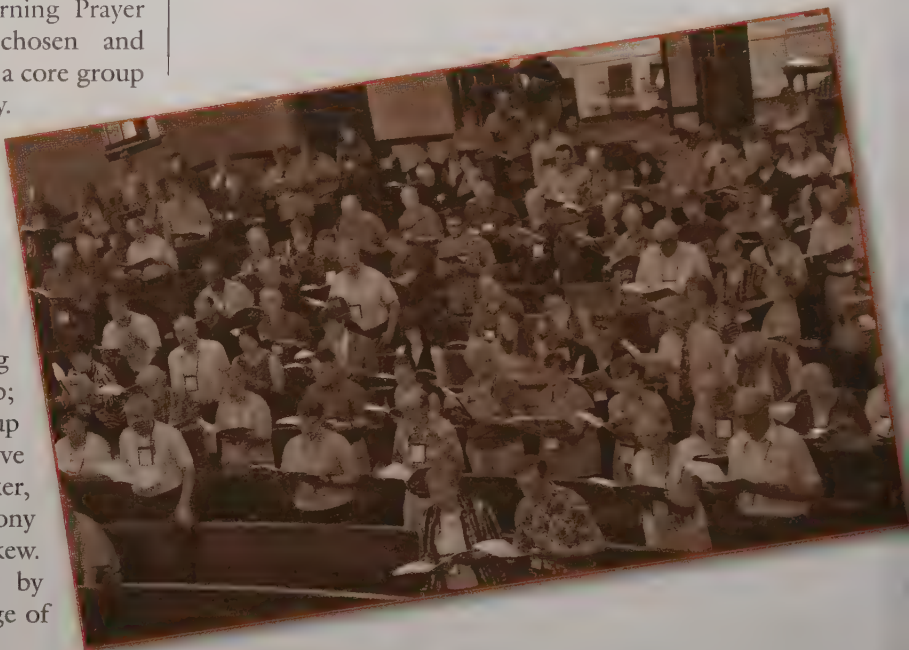
As in each day of the conference, Morning Prayer Opened our day with sensitively chosen and integrated scripture, song and prayer, led by a core group that added different participants each day.

Our final Morning Prayer was led by the largest group of the week, including a rollicking opening hymn by Adam Tice, “The mountain of God,” set to the tune To THE BRINK by Sally Morris, who led at the piano, along with trumpet, flute, sax, and French horn.

Rather than a lecture, our final morning gave opportunity for one last workshop; registrants had selected in advance a group of five desired “Encore Sectionals.” The five chosen to be repeated were led by Alice Parker, Paul Westermeyer, Marty Haugen with Tony Alonso, Deanna Witkowski, and Harry Eskew. The scope of scholarship and expertise by these gifted leaders indicates the broad range of interests among our members.

All too soon, we gathered for our final hymn festival, “The Big Easy,” at St. Charles Avenue Presbyterian Church, led by Mark Miller and Brian Hehn. The spoken and musical dialogue between Mark and Brian was creative and dynamic, as we sang many of Mark’s tunes and arrangements and were led unobtrusively by Brian standing at the front and sometimes in the center of the sanctuary. Their skillful leadership was seemingly effortless, allowing us to give our all in robust singing of a well-chosen and fascinating variety of texts and tunes. We left in gratitude, also assured that our Society is in good hands with Brian Hehn’s appointment as our first director of the new Center for Congregational Song.

Many lingered over our last lunch together, looking forward to seeing each other again next year in Redlands, California, when the theme will be “Formed in Faith, Shaped by Song.”



## Psalmody and Hymnody in Jewish Congregational Singing

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# HYMNS IN PERIODICAL LITERATURE

## *Singing Here and Now*

CHRIS ÁNGEL

Why do—and why should—human beings sing? Why should I sing today, in an era when I have thousands of recordings of music and musicians available to me? Why should I sing in church? How can I encourage people to sing in church?

The articles below take up one or more of these questions. Many of them are shorter pieces, ideal for inspiration, reflection, or sharing with colleagues.

“How Can I Keep From Singing?” Leonard J. Enns, *The Conrad Grebel Review* 32:1 (Winter 2014), 4-23.

Upon his retirement as a college faculty member, Enns offers here a valedictory address, “an attempt to justify a career teaching music.” He sees music’s value in three arenas: the academy (specifically, post-secondary education), Christian worship, and society in general (via the public concert). Music, he writes, “offers a bountiful, holistic way of *learning* and a profound way of *knowing*” (6, emphasis in original). He discusses his work as a composer, including his work in the genre of hymn anthems, which allows for close word-painting from stanza to stanza. And he discusses music’s use in worship in fostering communion with one another and communion with the divine. Enns illustrates his talk with recorded examples which are available online.

“Love the Lord with All Your Voice,” Steven R. Guthrie, *Christianity Today* (June 2013), 44-47.

Why do human beings sing? Guthrie, a professor at Belmont University, uses a letter from the fourth-century church father Athanasius to his friend Marcellinus to answer this question. Rather than being a means of expression, Guthrie says, Athanasius shows how singing the Psalms is a matter of *impression*, not expression. The truth of the Psalms is drawn into one’s being, not out of the depths of one’s being. Singing allows people to not merely say words, but inhabit and enact them; it is imitative. Thus, singing becomes part of the life of Christian formation.

“Sounds of Silence: The Rise of the Singing Impaired,” Quentin Faulkner, *The American Organist* 49:5 (May 2015), 60-61.

Faulkner, a well-known organist and pedagogue, believes that “our modern culture . . . no longer supports singing” and in many ways inhibits it. This article is meant as a discussion starter about the possible reasons for this; the author welcomes discussion, alteration, and refutation of his ideas, but seeks to bring attention to the problem. Among his hypotheses—children are not learning how to sing, or being sung to, and thus not developing pitch-matching ability or even music appreciation; and the prolonged listening to popular music at loud volumes has resulted in a sharp increase in the number of people who lose part of their hearing in middle age.

The entirety of *Call to Worship* 47, no. 2 (2014) is given over to material about the new Presbyterian Hymnal *Glory to God*. It includes articles from several members of the PCOCS (the Presbyterian Committee on Congregational Song), as well as articles about the theological vision of the hymnal and the eschatological nature of the hymnal. Among the articles is a piece by Beverly Howard about the sources for the hymnal, using FHS Michael Hawn’s model of streams of song. Also in this issue:

“Holy Silence, Holy Noise: Balancing Silence and Song in Worship,” William McConnell, *Call to Worship* 47:2 (2014), 49-54.

In this article, McConnell, the executive director of the Presbyterian Association of Musicians, considers the tension between silence and sound, both in scripture and in liturgy. He also considers the words of Wesley, Luther, and Calvin. In a quick search, he finds the word *noise* appears in the Bible about twice as often as the word *silence*. He proposes that silence and noise are really “two sides of the same coin” and defines “reverence” not as joyless quietness, but as “the sense of anticipation that God has graciously chosen to be present to God’s people whenever they are gathered” (53, 51).

“Necessary Songs: The Case for Singing the Entire Psalter,” Martin Tel, *The Christian Century* 131:1 (January 8, 2014), 20-23.

At our 2012 Winnipeg conference, Tel, the director of music at Princeton Theological Seminary, helped present the resource *Psalms for All Seasons: A Complete Psalter for Worship*. Here, he explores the theological rationales behind this resource. He notes the widespread reluctance to sing psalms that contain words of revenge, doubt, or fear—and notes that this practice reaches as far back as Isaac Watts, who set aside “hopeless” psalms. Tel provides a few examples of how psalms that express despair such as Psalm



88 or Psalm 94 might be used in a liturgy. These psalms may not speak directly to the experience of the entire congregation, but they may give voice to other parts of the body of Christ, as well as congregation members who are suffering.

*The Yale ISM Review* ([ismreview.yale.edu](http://ismreview.yale.edu)) is a new journal published by Yale's Institute of Sacred Music. It is a "biannual, open-access online publication serving practitioners in the fields of sacred music, worship, and the related arts," and its online distribution model allows for the inclusion of multiple forms of media. Its premier issue is on the topic of song, and includes poetry, artwork, a video tutorial for organists, and even a meditation (complete with a provided score). Among the articles are pieces from James Abbingtion, FHS, on sacred folk song, and acoustician Scott Riedel on worship space design. Of special note:

"Have Hymnals become Dinosaurs?" Karen Westerfield Tucker, *The Yale ISM Review* 1:1 (Fall 2014), Article 18. Tucker's article, adapted from a 2013 lecture at Yale, is an apologia for the genre of the printed hymnal, despite its current status as an "endangered species." Her defense includes three sections: hymnals as a theological primer (reflecting theological reflection, diversity, and integrity); hymnals as a repository of the Church's witness through the ages; and hymnals as a witness to the present age and the age to come. In short, as she concludes, "[a] hymnal gives checks and balances to an individual's or a congregation's likes and dislikes, and it pushes a community to consider the wider church."


"Singing in Church—By Any Means Necessary!" Jerrod H. Hugenot, *Liturgy* 30:2 (2015), 10-16.

"I feel myself get a bit giddy at the idea of an e-hymnal." enthuses Hugenot, an ordained minister of the American Baptist Churches USA (11). In this wide-ranging article, he muses on the role of the hymnal in his denomination, considers how doctrinal controversy can arise around changing hymnals, and marvels at the possibilities of a ubiquitous, portable hymnal. He focuses particularly the app format of *Glory to God* for tablet computers, which includes accompaniments. Hugenot sees how this app could help non-musical pastors plan liturgies, congregations to learn pieces in unfamiliar styles, and the homebound to sing and remember their favorite hymns. Hymnal apps, he concludes, can "extend the Sunday morning experience" (16).

"What's Wrong with Contemporary Christian Music (!?)" David W. Music, *The American Organist* 49:4 (April 2015), 70-72.

Music, a Fellow of The Hymn Society, notes that one response to a culture where "...many people are not musically, poetically, or theologically sophisticated" is contemporary Christian music (CCM). His article argues that CCM "has value for the church and contributions to make for its betterment" (72), when carefully chosen and used alongside other forms of music. He sees similarities between CCM and other genres of church music, such as gospel songs. Music provocatively writes that "some might think it a stretch to call the Gloria Patri and Doxology 'choruses,' but these songs are not much different from choruses" (71).

"Swayin', Sprinklin' and Swappin': Worship is always Embodied Worship," Deborah Geweke, *Cross Accent* (March 2013), 20-25.

Geweke, a pastor in the Evangelical Lutheran Church in America, offers this reflection, centered on the feast of the Baptism of the Lord and the hymn ST. PATRICK'S BREASTPLATE. She muses on the repeated use of the word *bind* in the hymn, reminding the reader that *religion* comes from the words meaning *to tie together*, and thus noting that "being 'bound' to Christ and his paschal mystery requires that the real presence of Christ in worship is actually experienced by worship and embodied within the liturgy" (21-22). Using ideas from French Catholic theologian Louis-Marie Chauvet, she discusses three actions—a mishap while singing, the experience of the sprinkling rite, and the actions of a young girl during communion—which remind her how the Church at worship is an encounter with God. 

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# HYMN INTERPRETATION

## “Now thank we all our God”

MARY NELSON KEITHAHN

Although pastors today are no strangers to tragic situations affecting our parishioners, we still find it hard to comprehend what Martin Rinkart (1586-1649), the author of this text, endured in a ministry that was contemporaneous with the Thirty Years War (1618-1648). A quarrel over a throne in Bohemia had quickly erupted into a conflict between Protestant and Catholic princes and eventually most of the countries in Western Europe were dragged in on one side or the other. Germany was devastated by battles, famine, and disease, and Rinkart's church in Eilenburg was in the middle of it all. Eilenburg was a walled town and thus a refuge for fugitives from the war. Its overcrowded quarters and unsanitary conditions provided the right environment for the plague that raged in 1637. Most of the officials and other clergy either died or ran away during that time and Rinkart was left to minister to the sick and bury the dead, sometimes as many as forty to fifty in one day, including his own wife. Later the town was sacked several times in turn by the Austrians and Swedes, and only Rinkart's diplomatic efforts convinced the Swedes to reduce the tribute they demanded to an amount the citizens of Eilenburg could pay.

Through all this turmoil and tragedy, Rinkart was steadfast in his faith. Sometime in the 1630s he wrote the first two stanzas of “Now thank we all our God” as a table grace for his family. He based these stanzas on Ecclesiasticus, the Wisdom of Jesus Son of Sirach [also known simply as Sirach] 50:22-34:

And now bless the God of all,  
who everywhere works great wonders,  
who fosters our growth from birth,  
and deals with us according to his mercy.  
May he give us gladness of heart,  
and may there be peace in our days  
in Israel as in the days of old.  
May he entrust to us his mercy,  
and may he deliver us in our days! (NRSV)

Ecclesiasticus, a wisdom book in the Proverbs tradition, was one of a number of books written before the Christian era that were widely read in the early Church, but never included in the Hebrew canon that became the Old Testament in the Christian Bible. Christians have long been divided over what to do with these books in

this “second” canon. Jerome included them with the Hebrew canon in his Latin Vulgate, a practice continued by Roman Catholic and Orthodox Christians to this day. Martin Luther inserted the books as the “Apocrypha” between the Old and New Testaments in his Bible. Other Protestants omitted these non-canonical books entirely.

Rinkart was probably familiar with the book of Ecclesiasticus through Luther's Bible, but we cannot help wondering how he happened to draw upon verses from an Apocryphal book for his table grace, instead of one of the 150 psalms in the Hebrew canon. Whatever the reason, his two stanzas, inspired by the Ecclesiasticus passage, have given us a prayer of thanksgiving that people of all Christian traditions can sing together. In the midst of a bloody religious war, Rinkart had the insight to see that, even in the worst of circumstances, all religious people have a desire to praise and thank God for life's blessings and a need to express their common yearning for God's guidance and presence in good times and bad, both now and in the future. Even his paraphrase of the Gloria Patri, which Rinkart added later as the third stanza of his hymn, is inherently ecumenical. The Gloria Patri was composed originally in Greek, translated into Latin, and then, after the Reformation, sung in the many languages used in Protestant churches.

Although “Now thank we all our God” may have appeared in print as soon as 1636, the earliest known existing copy is in the 1663 edition of *Jesu Hertz-Büchlein*. The text has long been wedded to NUN DANKET ALLE GOTT, a tune composed by Johann Crüger in 1648. The tune first appeared in *Praxis pietatis melica* in 1647, a collection of texts and tunes that was basic to Lutheran hymnody for over a century. Crüger was a well-known composer, author, and editor, who served for forty years as cantor at St. Nicolai church in Berlin where one of his colleagues was Paul Gerhardt. J. S. Bach used NUN DANKET ALLE GOTT in chorales and larger works, and Felix Mendelssohn's 1840 harmonization of the melody is still included in recently-published hymnals. The tune has sometimes been called GRATITUDE or WITTENBERG.


Catherine Winkworth translated “Now thank we all our God” into English in 1858. Since then, the hymn has often been sung on occasions of national rejoicing not only in Germany but also in English-speaking countries, e.g., the dedication of the Cologne Cathedral (1881), the Diamond Jubilee Service of Queen Victoria (1897), and the evening mass celebrated by Pope Paul VI in Yankee Stadium in New York (1965).

“Now thank we all our God” has many uses in congregational worship, not just during the Thanksgiving holidays but on other occasions too. It was one of the hymns we sang at the funeral of my mother, who had “blessed us on our way.” She had always epitomized Paul's admonition to be thankful in all circumstances, and



would have identified with Rinkart's call to his immediate and wider family to give thanks even in the midst of the famine, disease, and sorrow brought on by the war.

"Now thank we all our God" is a hymn that is relevant for all ages as well. It has been included on many lists of hymns that every child should learn; it is easy to teach the first stanza to young children with the help of simple gestures. This enables them to sing with the congregation in worship on at least one stanza and also gives them a table grace to use at home.

No hymn fits every occasion, however. When Rinkart added the Trinitarian third stanza to his more generic first two stanzas drawn from the Ecclesiasticus text, he "Christianized" the hymn as Isaac Watts would later do with his hymns based on the Psalms. While that third stanza has meaning for Christians, its Trinitarian nature makes the hymn difficult to use in interfaith settings. Several years ago, when John Horman was choosing music for an interfaith community Thanksgiving worship service to be hosted by his Presbyterian church, he wanted to include "Now thank we all our God." He was concerned that everyone, Christians and non-Christians alike, could join in singing the hymn without compromising their beliefs, so he asked me to write an alternate third stanza that would not make reference to the Trinity. It took two more stanzas, instead of one, to end the hymn in a way that was inclusive of people of all faiths and consistent with Rinkart's ideas in the first two stanzas, yet as joyful as his third stanza in affirming God's power and constant presence in our lives. One of the leaders of that community Thanksgiving service was a Jewish rabbi. He joined in singing all four stanzas of the revised text wholeheartedly, and afterwards expressed appreciation for its inclusive nature. I like to think that Martin Rinkart would have understood why we made the changes in his text and would have approved of our efforts as well. 

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Here is the hymn with its original and alternate endings:

1. Now thank we all our God  
with heart and hands and voices;  
who wondrous things has done,  
in whom this world rejoices;  
who, from our mothers' arms,  
has blessed us on our way  
with countless gifts of love,  
and still is ours today.

2. O may this bounteous God  
through all our life be near us,  
with ever joyful hearts  
and blessed peace to cheer us;  
and keep us still in grace,  
and guide us when perplexed,  
and free us from all ills  
in this world and the next.

3. All praise and thanks to God  
who reigns in highest heaven,  
to Father and to Son  
and Spirit now be given:  
the one eternal God,  
whom earth and heaven adore,  
the God who was, and is,  
and shall be evermore.

Alternate stanzas for Stanza 3:

3. In temple, synagogue,  
from minaret and steeple,  
let songs of praise ring out  
from all God's faithful people,  
to One who gives us hope,  
in times of deep despair,  
that peace will come one day,  
and justice will be fair.

4. Sing praise and thanks to God  
whose rule in love is grounded,  
who cares for all our needs  
with grace that is unbounded,  
the one eternal God,  
whom heaven and earth adore,  
the God who was and is,  
and shall be evermore.

© Mary Nelson Keithahn, 2006

This variant will appear in *Faith That Lets Us Sing*,  
texts by Mary Nelson Keithahn, music by John  
Horman (Wayne Leupold Editions, Inc., 2016).



# HYMN PERFORMANCE

## *A Dialogue with Ordinary Things*

JAMES E. CLEMENS

The beginning of Ordinary Time<sup>1</sup> holds the promise of extraordinary things. Several years ago after Pentecost, we planned a Sunday morning service to celebrate Ordinary Time with the Shalom Mennonite Congregation in Harrisonburg, Virginia.<sup>2</sup> We drew from a wide variety of sources, including four different hymn collections, well-known composers and authors, and artists and performers known to the people in our gathering. The service took shape with the following divisions:

Call to worship  
We seek God  
Prayers of the people  
Offering  
Sending

### *Call to Worship*

At Shalom, the congregation often reads scriptures antiphonally. The opening reading that morning, Ps. 27, began:

The Lord is my light and my salvation;  
whom shall I fear?  
The Lord is the stronghold of my life;  
of whom shall I be afraid? (NRSV)

After this reading, we sang the a cappella hymn “I sought the Lord” (FAITH),<sup>3</sup> followed by the accompanied hymn “Abre mis ojos” (ABRE MIS OJOS).<sup>4</sup> “I sought the Lord” brings to mind the feelings of a lost child being found by a loving parent and includes a reference to the disciple Peter with these words:

Thou didst reach forth thy hand and mine enfold;  
I walked and sank not on the storm-vexed sea.

The second hymn includes verses that begin “Abre mis ojos,” “Abre mis oídos,” and “Abre mi corazón” (“Open my eyes,” “Open my ears,” and “Open my heart”).

### *We seek God . . .*

This part of the service had five sections, each of which included readings and music. The heading for each section completed the sentence begun with “We seek God.”

### ORDINARY 1: . . . IN CREATION

We began by listening to a reading of the picture book *Everybody Needs a Rock*,<sup>5</sup> which includes the lines: “Not just any rock. I mean a special rock that you find yourself and keep as long as you can—maybe forever.” After this story, we responded with the a cappella hymn “For the beauty of the earth” (DIX),<sup>6</sup> which echoes the sense of mystery and discovery in the book, and affirms our place in the natural world.

### ORDINARY 2: . . . IN DAILY LIVING

The congregation began this section with the a cappella hymn “This is the day” (OTO JEST DZIEŃ),<sup>7</sup> which uses the refrain “This is the day that the Lord has made. Let us be glad and rejoice in it. Alleluia, alleluia!” After this, we listened to Barbara Crooker’s poem “Ordinary Life,”<sup>8</sup> which begins, “This was a day when nothing happened,” followed by three dozen lines of the many things that actually do happen in an ordinary day. We responded with another a cappella hymn, “Santo” (ARGENTINA):<sup>9</sup>

¡Santo, santo, santo,  
mi corazón te adora!  
Mi corazón te sa be decir:  
santo eres Señor.

Holy, holy, holy,  
my heart, my heart adores you!  
My heart is glad to say the words:  
you are holy, Lord.

### ORDINARY 3: . . . IN THOSE AROUND US

We moved on to a reading of Carol Allis’s “Ordinary Poets.”<sup>10</sup> The poet asks us to consider whether or not there is poetry for “ordinary people,” those who have jobs and buy necessary things and “hear the rhythm and music of ordinary life.” The congregation responded with the a cappella hymn “God loves all his many people” (tune from Zaire),<sup>11</sup> a lively piece (especially with percussion) with this refrain:

Come to him, friend,  
come to him, friend,  
come, receive his joy.  
Earthly things don’t last forever,  
come, receive his joy.

### ORDINARY 4: . . . IN EVERYDAY THINGS

“The Patience of Ordinary Things,”<sup>12</sup> a poem by Pat Schneider, suggests that things such as cups, chairs, floors, clothes, and stairs show “a kind of love” for us in our daily lives. We listened to this present-day and yet timeless



sonnet, and then a singer and a pianist performed “A Simple Song” from Leonard Bernstein’s *Mass*.<sup>13</sup> In a spirit similar to Schneider’s poem, the lyrics say this:

Sing like you like to sing.  
God loves all simple things,  
for God is the simplest of all.

## ORDINARY 5: . . . IN BREATH

The final part of the “We seek God” section began with a reading of Gen. 2:7, “And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.” (NRSV)

Next we listened to David Wright’s poem “After Bach’s Air in G, Transcribed for Flute,”<sup>14</sup> with the lines:

A whole congregation of bodies  
takes in the same sanctuary of air.

### . . . BREATHING

is but one act a body might find sacred,  
another being stillness, another being song.

Following this reading, the congregation sang “Breath in the wind” (PRESENCE)<sup>15</sup> with lyrics also by Wright. To introduce and then accompany the tune, I improvised on the melody with a woodlands-style Native American flute. Images in the text include “love falling free like rain from the sky,” “word that rides on the whispered air,” and “grace as near as a neighbor’s hand.”

## Prayers of the People

For this guided time of corporate prayer, we began with piano, using the hymn “Oyenos, mi Dios.”<sup>16</sup> While I played, members in the congregation called out prayer requests, in few words or many. After several of these pleas, the song leader invited us to sing “Oyenos, mi Dios/Hear us, my God.” We continued this cycle until it came to its natural conclusion.


## Offering

During this time, as people took their offerings forward and placed them in the baskets on the table, we sang “Heart and mind, possessions, Lord” (TANA MANA DHANA).<sup>17</sup> Verse one begins:

Heart and mind, possessions, Lord, I offer unto thee;  
all these were thine, Lord, thou didst give them all to me.  
Wondrous are thy doings unto me.

## Sending

This last section of the service gave members of the gathering the chance to respond to our morning together, to give announcements, to introduce friends and family members, and to receive a benediction.

“Ordinary” and “extraordinary”—a fitting paradox for our human worship of the Divine. 

James E. Clemens, a Life Member of The Hymn Society, is a composer and performer.

### Notes

<sup>1</sup>For churches that use the Christian liturgical calendar, Ordinary Time refers to two time periods: one between the end of the Christmas season and Ash Wednesday, and the other between the end of Pentecost and the beginning of Advent.

<sup>2</sup>[www.shalomcongregation.va.us.mennonite.net](http://www.shalomcongregation.va.us.mennonite.net).

<sup>3</sup>Text: anon., first published in Robert Brothers’ *Holy Songs, Carols, and Sacred Ballads*, Boston, 1880. Music: J. Harold Moyer, 1965, © 1969 Faith and Life Press/Mennonite Publishing House.

<sup>4</sup>Text: Jesse Manibusan, based on Mark 8:22–25 and Ps. 51:12–14; Rufino Zaragoza, OFM, Spanish stanzas 1–3 and 5; © 1988, 1998, 2001, Jesse Manibusan and Rufino Zaragoza, OFM; Stanza 4 in Spanish, © 1982 SOBICAIN. Music: Jesse Manibusan, © 1988, 1998, 1999, Jesse Manibusan. Published by OCP.

<sup>5</sup>Byrd Baylor, ill. by Peter Parnall (New York: Atheneum, 1974).

<sup>6</sup>Text: Folliott S. Pierpoint, first published in Shipley’s *Lyra Eucharistica*, 1864. Music: Conrad Kocher, found in *Stimmen aus dem Reiche Gottes*, 1838; adapted by William Henry Monk, *Hymns Ancient and Modern*, 1861.

<sup>7</sup>Text: based on Ps. 118, in *Liturgia Godzin*, Vol. 3, Poznań, 1982. Music: André Gouzes, O.P., 1989; arr. by Jacek Gałuszka, O.P., © Atelier de Musique Liturgique.

<sup>8</sup>*Ordinary Life* (Edmond, OK: ByLine Press, 2001).

<sup>9</sup>Text: var. on trad. liturgical text. Music: unknown; arr. Iona Community, based on two-part version as taught by Pablo Sosa. Arr. © 1990, WGRG, The Iona Community (Scotland).

<sup>10</sup>*Poems for Ordinary People* (St. Cloud, MN: North Star Press of St. Cloud, 2012).

<sup>11</sup>Text: Lubunda Mukungu; tr. rev. Anna Kreider Juhnke, *International Songbook* (Mennonite World Conference), 1978, alt., tr. © 1978, 1990 Mennonite World Conference. Music: Tshiluba melody (Zaire), *International Songbook*, 1978.

<sup>12</sup>*Another River: New and Selected Poems* (Amherst, MA: Amherst Writers and Artists Press, 2005).

<sup>13</sup>*Mass: A Theatre Piece for Singers, Players, and Dancers*, comp. Leonard Bernstein, with text by Bernstein and add. text and lyrics by Stephen Schwartz, © 1971, Bernstein and Schwartz.

<sup>14</sup>*A Liturgy for Stones* (Telford, PA: Cascadia Publishing House, 2003).

<sup>15</sup>Text: © 2005 David Wright. Music: © 2005 James E. Clemens. In *A Field of Voices* (Dayton, VA: Table Round Press, 2007).

<sup>16</sup>Text: Owen Alstott; tr. (Spanish) Mary F. Reza, Music: Bob Hurd and Owen Alstott. Text and music © 1988, 1989, Bob Hurd. In *Everlasting Your Love*, (Portland, OR: OCP, 1988).

<sup>17</sup>Text: Krishnarao Rathnaji Sangle; tr. Alden H. Clark; in *Pilgrim Hymnal*, 1958. Music: Ancient Indian melody; adapted by Marion J. Chute and others; found in *Marathi Christian Hymnal* (Upasanasangit); *Pilgrim Hymnal*, 1958. Text and music © 1958, United Church Press. [Information from *Hymnal Companion* (Scottsdale, PA: Mennonite Publishing House et al., 1996).] [Editor’s note: See also Mary Nelson Keithahn, “Hymn Interpretation: ‘Heart and mind, possessions, Lord’” in *THE HYMN* 66:2 (Spring 2015), 21–24.]



# BOOK REVIEWS

All prices are in U.S. dollars.

## *“In Melody and Songs”: Hymns from the Psalm Versions of Isaac Watts*

ed. Adrienne Tindall; consulting ed. Morgan Simmons.  
Vernon Hills, IL: Darcey Press, 2014. ISBN 978-1-889079-59-2. \$25.00.

“**I**n *Melody and Songs*,” as its subtitle indicates, is a collection of 105 items from Isaac Watts’s *Psalms of David Imitated in the Language of the New Testament* (1719). The editor encountered these texts in an 1812 reprint of Watts’s book that she purchased and read. Finding the hymns to be particularly inspiring, she determined to make them available to a wider singing public by a judicious selection of stanzas, incorporating such alterations as would accord with modern language usage and theological emphases. This, of course, was the very procedure Watts himself employed in adapting the psalms for worship use in the eighteenth century. Wisely omitted from the collection are the paraphrases that are already widely known and sung (“O/Our God, our help in ages past,” “Jesus shall reign where’er the sun,” “Joy to the world”).

The version of Psalm 5, “Lord, in the morning you shall hear,” provides a good example of the basic direction taken in the collection. Three of the original eight stanzas are used (1, 5, and 8). The only changes made in the first stanza (other than lower-casing initial letters for the nouns as found in the 1719 edition) were to alter archaic pronouns and verb forms to their modern equivalents. The same sort of adjustments appear in the second stanza, but with additional differences as well: the second and third lines, which Watts wrote as “in ways of righteousness!/ Make every path of duty strait,” reads “to go in righteous ways;/God, make my path of duty straight.” The second line is a rhyming one, and it might be thought that ending it with “ways” instead of “righteousness” would spoil the identity of sound. However, Watts himself used a false rhyme at that point (linking “righteousness” with “face”); indeed, the alteration is closer to a true rhyme than the original version. On the other hand, we are left to wonder why Watts’s wording has been changed, since there is no obvious issue with understandability, theological concept, or language.

Other renderings of the Watts texts go further afield. The poet’s second paraphrase of Psalm 100, “Sing to the Lord with joyful voice,” is such a piece. The six Long Meter stanzas have been reduced to two of Long Meter Double. The first half of stanza one is constructed of two lines from the original first stanza, plus one from stanza four and one that does not appear anywhere in Watts’s text; the second half of the stanza is derived from the original

stanza five. The second stanza of the new version is made up of most of the original stanza two, to which is added stanza six. Thus, stanzas have not only been eliminated and others altered, they have also been reordered. (The editor has helpfully provided examples of the specific changes in some texts, including this one; see p. 14 of the index section). Again, this reflects a technique that Watts himself used in adapting the psalms; the paraphraser has been paraphrased! The result is a very useful text that makes sense and sings well.

Occasionally, the alterations change the voice or line of communication in the hymn. For instance, Watts’s version of Psalm 98 begins “To our almighty maker God/new honors be addressed”; *In Melody and Songs* changes this human-to-human line of communication to a human-to-God approach: “To you, almighty God,/new honors be addressed.” Incidentally, this Common Meter psalm also appears in a second version with two syllables deleted from the first line of each stanza so it can be sung in Short Meter, an adaptation that has solid historical precedent in the works of Richard Baxter and Cotton Mather.

The texts in the collection appear in two formats: as words printed in poetic fashion and as lyrics interlined with musical settings. Slightly more than a dozen of the tunes are from traditional or historic sources, but the vast majority was composed in recent years, and many of them were apparently written specifically for the texts in this collection. Among the thirty-one composers represented are such familiar names in The Hymn Society as Clark Kimberling, Swee Hong Lim, Austin C. Lovelace, Thomas Pavlechko, and Greg Scheer, as well as the editor herself.

As might be expected from such a variety of composers, the tunes are in many different styles: some are comfortably familiar in approach, while others are melodically and/or harmonically adventuresome. A particularly striking example of the latter is Scheer’s appropriately named *DIDN’T SEE THAT COMING* (41), in which the first measure is centered on E minor but the last measure ends on a first-inversion C major chord; in between the harmony passes through chords as remote from these as B<sup>b</sup> minor and G<sup>b</sup> major. Of course, since Watts wrote his texts in the most common hymnic meters (which have been retained in this collection), most of the adaptations can also be sung to existing familiar tunes; all but a handful of the lyrics use some form of Common, Long, or Short Meter.

Copious indexes are provided in a separately paginated section at the end of the book. There are also brief biographical sketches of the living or recently deceased composers who provided tunes. A special feature of the book is that the words and music can be reproduced immediately for use in worship (whether through print or projection) without the necessity of seeking further copyright permissions.



In the foreword to *In Melody and Songs*, the editor informs the reader of her desire that Watts's psalms "should be brought forward to bless the singing world of the 21<sup>st</sup> century." She has done that in admirable fashion, and thanks to her work and that of the composers in this volume, she has called renewed attention to a remarkable body of Christian song that is well worth preserving—and singing.

DAVID W. MUSIC, FHS

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## *Oramos Cantando: We Pray in Song*

Chicago: GIA Publications, 2013. Pew edition: ISBN 978-1-57999-969-8. \$16.00.

The complexity and challenge of planning and executing worship in multicultural and multilingual contexts in the U.S.A. and Canada grows exponentially as congregations shift and mix to accommodate constantly changing patterns of globalization which include migration, immigration, and settlement. In Latino and Latino/Anglo contexts, the call to create worship resources to meet this challenge has been taken up in *Oramos Cantando: We Pray in Song*, a bilingual U.S. Roman Catholic hymnal and service book. As many communities increasingly stretch themselves to worship bilingually, reflecting not only the reality of cultural and linguistic diversity within communities but also within families, the time has certainly come for such a resource.

*Oramos Cantando* joins Spanish-language Catholic U.S. hymnals like the third edition of *Flor y Canto* published by OCP in 2011 which included 100 bilingual hymns and English-language Catholic hymnals like *One in Faith* published by World Library Publications in 2014 which included hymns, psalm settings, and service music in Spanish and English. *Oramos Cantando* is structured to match the liturgical life of the church and as such also includes settings for the liturgy of the hours, rites of the church, mass settings, responsorial psalms, hymns, and the "first bilingual version of the lectionary psalms for the full three-year cycle of Sundays and major feasts." As the committee further writes in its preface, the hymnal is "intended to enable the average worshiper to participate well in these liturgies." To this end it includes explanatory and catechetical notes and is carefully and intentionally organized to enable bilingual communities to sing in Spanish, English, or both languages. For example, worshippers are encouraged to alternate languages between the verses and refrains in the psalms or to consider singing them simultaneously in the two languages.

Remarkably, there are twelve indexes in this collection and the double work of indexing for a bilingual volume is evident in the index of first lines and common titles; each hymn is doubly entered in both languages, including the

psalms/salmos. The index for hymns not in English and Spanish, while useful, points to the lack of information about the countries of origin for the rest of the hymns. Especially since one of the goals of the volume is to enable liturgical participation in part by educating worshippers, the collection would have been enhanced by such an inclusion, along with other contextual information for the hymns. Some of this information, as well as guitar chords and indications for performance style, are no doubt included in the accompaniment version and the CDs which are available.

The ecumenical nature of the choice of the 450 hymns means that the volume could also be well used beyond Roman Catholic contexts. On the other hand, there are more hymns listed with English first, in part because of the inclusion of hymns originally in other European languages, such as German and French. Perhaps a subsequent edition will address this imbalance by including more coritos—short Spanish choruses—and more popular repertoire—like music for *las posadas* (celebration leading up to Christmas) or quinceañera (celebration of a young woman's 15<sup>th</sup> birthday), for instance.

The complex process of vetting texts—200 previously translated, 250 newly translated for this volume—required sixteen translators who worked to "preserve the essential meaning and images of the original text while creating a translation that matched or even surpassed the poetry of the original" and keeping the meter of the original language poetry intact (Preface/Prefacio). One small query: why did the committee decide to pluralize subjects in translations? For instance, in "Cuando se va la esperanza/Just when all hope seems to vanish", the original *hermano* and *hermana* becomes *brothers* and *sisters* losing the beautiful particularity of the singular in the original poetry.

A few small enhancements for future consideration notwithstanding, *Oramos Cantando* is a monumental contribution to the body of work for today's complex ecclesial settings. When I was music director for the shared bilingual services of two Anglican congregations in downtown Toronto, I would have loved to have such a resource! There is no doubt that the goal of "singing of each other's liturgical music [as] an expression of the catholicity of our faith" embodied in this volume, does in fact allow "bilingual and multicultural parishes through the United States"—and beyond—to respond to the liturgical needs of today while opening "the door to new possibilities."

BECCA WHITLA

*Becca Whitla is a Th.D. student at Emmanuel College at the University of Toronto's School of Theology where she is working with critical post- and decolonial theories to analyse the dominance of Western European hymnody in congregational singing in Canadian mainline Protestant churches. Her work on Cuban hymnody was published in THE HYMN 66:1 and 66:2 (Winter and Spring 2015).*



## *Sing of Mary: Giving Voice to Marian Theology and Devotion*

Stephanie A. Budwey. Collegeville, MN: Liturgical Press, 2014. ISBN 978-0-8146-8268-5. \$29.95.

*Sing of Mary* provides an historical tour of Marian hymnody throughout the ages of Christianity, particularly reviewing some of the hymns from 1854 to the present, as found in Roman Catholic hymnals used in the United States. The scholarly presentation is organized into eight chapters, with titles that are sure to nab the interest of persons familiar with the Roman Catholic Marian tradition. For instance, Chapter One provides a snippet of the *Sub tuum praesidium* prayer, "We fly to your patronage, O Holy Mother of God." Chapter Eight offers a phrase of a hymn, "Come, join in Mary's prophetsong." Chapter Six awakens a new level of consciousness, "The Madonna is not pleased when she is put above her Son."

At the time of publication Stephanie A. Budwey was weaving together the knowledge and expertise of her doctorate in liturgical studies and church music from Boston University School of Theology, along with practical theology at Kirchliche Hochschule in Wuppertal, Germany. [Editor's note: Budwey was the Emerging Scholar winner at The Hymn Society Conference in 2011 in Colorado Springs; her paper, "Mary, Star of Hope," was published in *THE HYMN* 63:2] Her academic approach is noticeable in her careful review of the ecclesial documents directed toward the liturgy and Marian devotion, as well as the historical references from the life of the early church to the present. Her pastoral approach shines in the many descriptive reasons why such a deep chasm developed between devotional and liturgical prayer, citing specific devotional practices of nineteenth-century Catholics in America.

A highlight is the seventeen-page bibliography, which includes thirty-nine references specific to the study of Mary. Stephanie's quoting of deliberations during the Second Vatican Council show the challenges and biases of the distinct views held through the sessions, deciding where and how to define Mary's role in salvation history in the ensuing documents. It is of particular note that she outlines the salient aspects of Mariology through the lens of each of the pontiffs of the twentieth century up to the present-day Francis, Bishop of Rome. As is to be expected, the ebb and flow of understanding about Mary as woman, virgin, mother opens the door to wider perspectives of human sexuality, mutuality, social outreach, and ecumenism.

Acknowledging Mary as disciple whose influence is best radiated in the text of the Magnificat is the highlight of the 288-page presentation. At a time in the Roman Catholic church when women, and particularly women religious, are listening attentively to the emerging cries of the graced gospel message, these latter pages evoke a deep sense of gratitude for the poetry of our contemporary hymnwriters.

Crediting the contributions of her rich array of advisors and consultants, Stephanie provides us with an exceptional resource for a hymn festival, where texts and commentaries can easily be drawn together. Looking back at devotional practices provides an opportunity to note what nurtured a particular group of believers, in a particular religious culture, in a particular historical moment. What is common in all the analysis is the underlying thirst for the *Holy*, a desire to make things *Whole*, and a recognition of our need for the *Other*.

Reading through the many quoted hymn texts we see the role of Mary as intercessor throughout the decades, with an evolving movement toward the discipleship model expressed in the Magnificat: a discipleship seeking to bear the fruit of unity and reconciliation, facing into new questions, embracing the ever challenging mission of God's mercy, justice, and peace.

This book is a welcome addition to seminary study, church music courses, and to the reading lists of our pastoral musicians.

LORETTA MANZARA, CSJ

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*Loretta Manzara is a Life Member of The Hymn Society in the United States and Canada and served as President of The Society from 1996 until 1998. She is inspired by congregational singing and is presently serving on the Leadership Circle of the Sisters of St. Joseph in Canada.*

## *The Precious Gift: The Hymns, Carols, and Translations of Henry L. Lettermann*

Scott M. Hyslop. Minneapolis, MN: Lutheran University Press, 2013. ISBN 978-1-932688-91-7. 125 pp. \$15.00.

Scott Hyslop, Director of Parish Music at St. Lorenz Lutheran Church in Frankenmuth, Michigan, has done important work in bringing together the various poetic writings and translations of Henry L. Lettermann (1932-1996). Letterman served as professor of English at Concordia Teachers College, River Forest, Illinois, an institution of the Lutheran Church Missouri Synod (LC-MS) from 1959 until 1988, and was a member of The Hymn Text and Music Committee that produced the Synod's primary worship resource, *Lutheran Worship* (1982).

Reflecting the title of the book, the contents consist of 63 original hymns, carols, sacred texts, secular poems, and six translations from German hymns crafted by Lettermann. His hymn texts have been included in four Lutheran hymnals: *Lutheran Worship* (1982), *Christian Worship* (1993), *Evangelical Lutheran Hymnal* (1996), and *Lutheran Service Book* (2006). In addition, the book contains an introductory article by Hyslop, a tribute by Lettermann's daughter Christyne, and portions of a 1982 article by Lettermann, "Make it New."



Hyslop's introduction traces the changes in the use of language that have challenged hymnwriters and translators since 1941, the date of the LC-MS's classic worship book, *The Lutheran Hymnal*. These include use of *thee/thou*, inclusive language, capitalization of God-related terms, archaic English words, rhyming changes, and accent/metre. In an interesting aside, the reader will note how Lettermann consistently uses the spelling *rime* rather than the more familiar *rhyme*.

Lettermann's poems are presented in alphabetical rather than chronological order, a layout which makes it difficult for the reader to observe the changes and development in his use of language over the time period. In addition to what we would call conventional hymns, there are personal poems ("A Carpenter My Father, A Song of Jesus"); patriotic poems ("America the Blest", "Lead us Lord", "Mount Rushmore USA", "Song of the Liberty Bell"); personal prayers ("At Evening", "I Am Jesus' Letter", "Prayer"); nature poems ("In the Winter", "Old Man Mississippi", "Spring is Springing"); children's poems ("Morning Round"); two Good Friday cantata texts ("That We Might Believe" and "The Judas Tree"), and miscellaneous other verses ("Birthday Greeting", "Chickadee", "Injun Summer"). In addition, there is a generous selection of Advent/Christmas/Epiphany poems. The fact that most of these were originally written for LC-MS educational publications accounts for their eclectic nature.

What is noticeably absent from Lettermann's oeuvre, given that he was a Lutheran teacher, are any sacramental references, other than one poem, "The Children of Faith", which might be considered a confirmation hymn. And, although the book includes an index of first lines and titles, as well as a list of "background notes" itemizing details of first publication and some suggested tunes, there is no scriptural index. This is not surprising,

for Lettermann did not appear to write with either the Bible or the lectionary in mind, his career as a Lutheran teacher notwithstanding.

Who was Henry Lettermann? Hyslop gives no indication that he ever met or spoke to him. Two photographs are included, one of Lettermann as a young person in 1962, and one of him in 1982 with a grandchild on his knees. Both photos picture a slight man, with a gentle, unassuming smile. His daughter describes him as an "intensely private person who veiled his deepest self" (17), and who, like her, saw the world through symbols and images and was fascinated by their relationship to meaning and value. Hyslop accurately portrays the poetry as "well-crafted, thoughtful" (9). This evaluation confirms my own reading: his verses are clear, lucid, and transparent; his images are gentle and kind, with lots of colours, light, and shadows. One senses that Lettermann had children and ordinary traditional families in mind as he wrote. While there are a few hymns to sing here, most of the poetry would be of greatest use as a source of devotional reading for just such families.

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